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GEORGE P. WINSHIP
CARL B. RODEN
ANDREW KEOGH
Publication Committee

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BIBLIOGRAPHY AS AN AID TO BIOGRAPHY

CAPTAIN ELBRIDGE COLBY, U.S.A.
Washington, D.C.

SPEAKING of a man of letters I once made the remark that bibliography is the firmest foundation for biography. Perhaps I am biased in my views, for my initial training in research for literary history was under the guidance of a gentleman who started to write a short biography many years ago and has never completed his task because questions of authorship have already expanded his completed work into what would make about a round dozen volumes of bibliography, as yet unpublished. At any rate, I have stood by my convictions, and my own dissertation for the doctorate was gradually transformed from a politico-literary biography into a detailed list of books, editions thereof, and comments thereon. In addition, I have preached the gospel in alien territory, and have set down in print the reasons why historians of public opinion and intellectual tendencies and progress should lean heavily on the staff of the bibliographer. Call my viewpoint prejudiced if you will, call it a free warrant for associating myself with bibliographers, but whatever you call it, it has led me to browse pleasantly through many books, and urged me on to obscure and isolated shelves I might otherwise never have found.

A literary biography, in addition to telling of a man's life, and recounting the character and influence of his

works, must investigate the sources of his material and the origins of his ideas. Heredity may confer the gift of genius; but environment provides the material. What did he read? Whence did he draw the data which his inspiration transformed into works acceptable to the public? These are questions common to every close student of literary history. Was he a Briton, or an American, or an Anglo-American, or was he an internationalist? What languages did he read and what literatures did he know? The questions seem simple, but they gradually increase in number as the problem is analyzed. To these questions bibliography may provide an answer. The way in which they were answered for me in the course of several years of research will illustrate the utility of bibliographical quests and will perhaps show the soundness of my doctrine that bibliography is the firmest foundation for literary biography.

During his declining years when expenses were pressing and receipts from his pen work were meager, Thomas Holcroft was twice compelled to sell the books he had accumulated. He disposed of his collection in 1799, and again went with his books to the auction room in 1807. After his death, there were still a large number to be knocked down to the highest bidder in 1809. Fortunately, copies of these sale catalogues have been preserved, and one may see what comprised his private library at least. Yet, though there were volumes in Latin, Italian, Spanish, French, and German, does that permit us to assume that he could read those languages? Possession is no proof of

understanding. I know a man who owns volumes he could not render into English to save his soul, who owns them because he fancies their interesting engravings or prides himself on having an Aldine or an Elzevir, which he will gladly show you, but will never translate. We must remember what they taught us in elementary logic about a plurality of causes, or about a *non sequitur*. The bibliographer must think, not merely record. The sales catalogues are interesting, but not conclusive.

Then the investigator goes elsewhere and finds that his author translated for publication in England or for production in the London theaters, various novels, poems, travelogues, treatises, and plays from the French, German, Spanish, and Italian. Here again he must pause and consider. It would be folly to assume that he was a well-educated man, trained in those tongues and idioms, and early taught to render or construe a language other than his own. It would be more than folly in this particular instance, because in the autobiographical portion of his *Memoirs*, Thomas Holcroft has distinctly told of the paucity of his schooling. No such superficial evidence as this will do. There immediately comes to mind, however, the famous piracy of the *Mariage de Figaro* which our author went across the Channel purposely to get in 1784, and which he pilfered by attending several successive performances at the theater and employing his probably very remarkable memory. He certainly knew French, you say.

Let us take this French problem first, prefacing the search with the fact that I have not found a single line

written by Holcroft in French. In the list of his works there appear volumes published in 1784 and early in 1785 which were translated from the French of Voltaire, and Madame de Genlis, and Foucher d'Obsonville. From his *Memoirs* we find that he visited Paris from April to September, 1783, on the trip probably getting the books or trace of the books which he later translated. So, possibly we can assume that a man must know French to translate from the French, especially when we have his own word set down in a volume of *Travels* published twenty years later that he had learned French some six years prior to his first trip across the Channel. Yet his own statement is the strongest evidence, for many a man walks the gardens of the Tuilleries who cannot intelligibly ask a *gamin* the locality of the Porte Saint-Martin or tell a *cocher* to drive him along the *quai*. When Tom Paine touched the soil of the Continent and found himself by election a member of the Convention from two separate districts he could not even speak the language of the men he was to represent, and when he tried to make his speech in Paris had to have it translated. Even the concrete fact of the pirating of the *Mariage de Figaro* does not settle the question, for the Preface of Holcroft's English version (entitled *Follies of a Day*) says that our flitting Londoner "furnished only the plot, incidents, entrances, and exits, and the remainder was the work of his friend de Bonneville." He knew French, yes, we must admit that, for the bibliographical evidence of translations from the French of many works in many volumes cannot be readily

set aside. But he did not know French extremely well, or even very well, as he himself admitted in that later volume of *Travels*.

Here in this problem of knowing French the bibliographer has been able to bring efficient and cumulative aid, but he has been required to be on his guard. Some of the easiest conclusions which might be drawn from a simple scrutiny of the list of Holcroft's writings are very materially qualified by further investigation into Holcroft's own statements. The bibliographer is useful in this instance, and if his products have been chiefly corroborative, the instance will at least demonstrate the complexity of his tasks. Far from detracting from his importance or his intrinsic worth, the procedure has shown how his field is rendered more extensive.

Next we have the question of German, and German is becoming a real problem at the end of the eighteenth century. Coleridge was on the verge of discovering the Teutons. Madame de Staël was about to write of them. Prussia was becoming a power in the world. It becomes important to know whether or not our man knew the language of Goethe and Schiller. Even such a widely read man as Hazlitt, much later, knew little of German literature. "His familiarity was bounded on the one hand by Schiller's *Robbers*, on the other by the first part of *Faust*, the entire gap between these being filled by the popular versions of Kotzebue's plays and Madame de Staël's book on Germany."[1] And we find Mrs. Inchbald,

[1] Jacob Zeitlin, *Hazlitt on English Literature*, p. xliv.

in 1801, saying : "I was charmed to have my author in a dress I could read, instead of being in the dress of a miserable translator as my *German* plays have been."[1] (Mrs. Inchbald, who adapted plays from the German!!!) Knowledge of French was not unusual in England at this time, but knowledge of German was, so our investigation becomes all the more important. What can the bibliographer do for us here?

Back from the shelves he comes, bearing with him:

The Life of Baron Frederic Trenck. . . . . Translated from the German by Thomas Holcroft. . . . . London. 1788.

Essays on Physiognomy. . . . . Written in the German language by J. C. Lavater, and translated into English by Thomas Holcroft. . . . . London. 1789.

The German Hotel. . . . . London. 1790. (Based upon *Der Gasthof*, by J. C. Brandes.)

Travels through Germany. . . . . Translated from the German of Frederic Leopold Count Stolberg. By Thomas Holcroft. . . . . London. 1796.

Herman and Dorothea. . . . . From the German of Goethe. By Thomas Holcroft. London. 1801.

Travels from Hamburg. . . . . By Thomas Holcroft. . . . . London. 1804.

The Theatrical Recorder. By Thomas Holcroft. . . . . London. 1805. (Containing translations from the German of Gellert, Engel, and Weisse, and Lessing's *Minna von Barnhelm* and *Emilia Galotti*.)

Here apparently is information sufficient to our purposes. Let us, however, leave the books on the table for a moment and see what the biographer has to say. He points to a

[1] James Boaden, *Memoirs of Mrs. Inchbald*, II, 49.

passage of Hazlitt which tells of Coleridge and Holcroft arguing over Kant, and the second of the disputants vigorously asserting that he had read the *Critique of Pure Reason* in the original.[1] He designates specific pages in the Holcroft *Memoirs* which tell of detailed work on a translation from Kotzebue, performed during the year 1798.[2] He begins to speak of Holcroft's sojourn on the Continent from 1799 to 1802 which formed the basis of the volume of *Travels* published in 1804.

At this point we will interrupt him. Admitting that a residence in Hamburg will presume knowledge of German in 1799, and that the references to Kotzebue's *Indianer in England* in the *Memoirs* and the translation of *Herman and Dorothea* (1801) from Goethe prove the case from 1798 on, we will sweep the *Travels* and the Goethe book from the table and declare that this linguistic ability comes too late in life, since Holcroft has already written and finished with his outstanding publications, *The Road to Ruin*, *Anna St. Ives*, and *Hugh Trevor*, and *Duplicity*, and *Seduction*, and *The School for Arrogance*. Can our biographical friend not push the date back any appreciable distance into the seventeen-hundreds instead of leaving us teetering on the changing digit of the centuries?

When he declines the task, we take it up ourselves. We look again at the volumes on the table. We begin with the *Life of Trenck*, of 1788, a sensational assault on Prussian despotism and cruelty whose popularity endured

[1] *On the Conversation of Authors*, Waller-Glover ed., VII, 37.

[2] *Memoirs of Thomas Holcroft*, in the Waller-Glover Hazlitt, II, 196, 198, 201, 202.

for many years. The Bibliothèque Nationale will furnish, or Quérard will tell us of, three French versions which appeared prior to Holcroft's translation. Then, too, in April, 1784, Holcroft said: "I have the happiness of a friend in Paris [de Bonneville], who is so good as to transmit to me everything that is curious that comes out in that great city,"[1] and who we may discover had previously sent him for translation the *Memoires de M. de Voltaire* which likewise flayed Frederick the Great.[2] The chance that Holcroft used a French instead of a German version of the *Life of Trenck* is very great, so that must be laid aside.

Next we turn to the *Essays on Physiognomy* which appeared in 1789. Note that the title-page says: "Written in the German language by J. C. Lavater, and translated into English by Thomas Holcroft." It does not say: "Translated from the German by Thomas Holcroft." Note also that the German original was called "*Physiognomische Fragmente*" and that a French translation appeared in three volumes from 1781 to 1787 with the title *Essais sur la Physiognomie*, so much like Holcroft's title. There is not only no proof positive that Holcroft did use the German text since he could have used the French, but the similarity of titles, on the contrary, leads to a strong belief that it was the French version that was used. Perhaps, then, the translation here was also indirect.

[1] *The Wit's Magazine*, I (April, 1784), 129.

[2] Prefatory remarks to *Memoirs of the Life of Voltaire*, pp. i–ii.

We next pass to *The German Hotel* which is said in the Preface to be "in most of its parts nothing more than a liberal translation." This was published in 1790. Is this an autobiographical claim for the credit of direct translation out of the German of Brandes' *Der Gasthof?* So it might seem. Yet the bibliographer is still skeptical and unsatisfied. He goes again to his catalogues, and his shelves, and his title-pages. He remembers that friend in Paris, De Bonneville. He finds in the sixth volume of the *Nouveau Théâtre Allemand*, put out by Friedel and De Bonneville between 1782 and 1785, a French rendering of *Der Gasthof* under the title of *L'Hôtel Garni.* He pursues his clues still farther. Here in this same *Nouveau Théâtre Allemand*, the work of the friend who purveyed volumes to him, is the *Clavigo* of Goethe to which Holcroft admitted indebtedness for his later play called *He's Much to Blame* (1798). Here is the *Diego and Leonor* on which his *Inquisitor* (1798) was said to depend. Here is *Emilia Galotti* all ready to be turned from French (not from German) into English for the *Theatrical Recorder.* Here is Engel's *Affectionate Son*, and here is De Bonneville's *Short Account of the Rise and Progress of the German State*, which Holcroft inserted in the *Theatrical Recorder* with plain admissions that they came from the *Nouveau Théâtre Allemand.* The connections are becoming so numerous that the Friedel–de Bonneville book has grown to be a source indeed. Not only is any theory of direct translation of *The German Hotel* from the language of Hamburg very shaky and unsubstantial now, but we are almost

tempted to begin to read double meanings into Holcroft's phrases when in the Preface to *Love's Frailties* (1794) he admits that play to be based on Gemmingen's *Der Deutsche Hausvater* and goes on to state that "those who cannot read German may find a French translation of that piece in volume vi. of a work entitled *Nouveau Theatre Allemand*."

It is almost like proving a case in court and, though the evidence may be circumstantial, it is evidence none the less. Furthermore, it is bibliographical evidence.

When we come to the next volume, the *Travels* of the Count von Stolberg, we reach an *impassé*. The original seems to have appeared at Königsberg and Leipzig in 1794. Conscientious turning of the pages of Quérard and Larousse and reference to the catalogue of the Bibliothèque Nationale fail to discover any previous edition in French. Coupling this failure to convict with the fair certainty that Holcroft was reading German in 1798, as we have already observed, the concession is finally drawn from us that this book of Stolberg's *Travels* might have been translated direct from the German, by Holcroft, providing of course that his amanuensis—which the biographer now grudgingly tells us he had—did not make the first rough draft translation for him. It sounds almost like the old saying about having ham-and-eggs if we had some ham if we had some eggs. But the bibliographer must be skeptical. His methods of proof must be as thorough and his tests of hypotheses must be as stringent as those of any research scholar or scientific investigator. With such a thoroughgoing attitude, depending only upon

facts that are plainly demonstrated to be reliable and conclusive, the bibliographer can honestly rate a worthy post in the front rank of those who delve into the past to exemplify things as they are. For the task he will require a persistency, and a perpetually doubting mind. He will need patience and ingenuity. He will need to follow the ordinary sound and accepted methods of logical thinking.

When the bibliographer does these things, he becomes a useful aid to the literary historian, if he does not become a literary historian himself.

THE GUIDE TO HISTORICAL LITERATURE

BY GEORGE M. DUTCHER
Wesleyan University

The bibliography of the several fields of history has been worked out somewhat unevenly. In some cases, it has been done with painstaking thoroughness; in others, such work as has been done is quite superficial; in still others, a portion of the field has been well covered while the rest is almost untouched. In most cases, the best work has naturally been prepared in the language of the country concerned.

Few efforts, however, have been made in any language, except on a very limited scale, to furnish a comprehensive introduction or guide to the whole field of historical literature or to the current or recent literature for the history of all countries. It was to the former of these tasks that Professor Charles Kendall Adams set himself a half-century ago. The fruit of his labors was the *Manual of Historical Literature* published in 1882 and reissued in two slightly revised editions, the last of which appeared in 1889. Professor Adams undertook to select the best histories published from early times, but naturally the large majority of the titles which he included were of nineteenth-century publications.

The great value of his book, however, rests not in the list of titles, but in the judicious critical comments of one hundred to five hundred words on each book accord-

ing to its importance. These comments were either written by Professor Adams personally, or if prepared by some anonymous assistant were edited by him and published entirely on his own authority. The *Manual* was, therefore, to all intents and purposes, a one-man work. Fortunately it was the work of a man of sound training, detachment of view, and impartial judgment. The *Manual* still remains an adequate guide of convenient scope to the historical literature existing at the time of its publication.

Dr. Adams did not attempt the presentation of titles for the history of every part of the world, though there existed then no small number of books—some good ones —for each omitted area. For him, as for almost all Europeans and Americans of that day, the world's historic area was limited to the shores of the Mediterranean, to western Europe, and to the United States.

Since 1880, the action of political and other forces has brought every part of the world—Asia, Africa, Hispanic America, and Oceanica—into the area of vision, interest, and activity of the civilized peoples, so that the history of these regions and their peoples is now of necessary significance. Popular and scholarly demands alike today require that a manual of historical literature should provide information on numerous areas untouched by Dr. Adams's work.

Till as recently as a half-century ago, history was customarily written from one of two points of view. The traditional type was political history, the record of the

development and activities of the state as a political entity. A more modern school turned attention to what was then called the history of civilization—the record of the cultural development of a nation viewed as a whole or in its larger aspects.

The lapse of forty years has witnessed the rapid development of specialization in history as in science. Both political history and the history of civilization have undergone an analytical process. In the first case, there has resulted the production of constitutional, institutional, diplomatic, military, economic, and various other types of history, each emphasizing an important element in the interpretation of the history of the state as a political institution.

The history of civilization is now rarely treated as a whole, but instead attention is localized on the history of religion, literature, art, philosophy, science, agriculture, and numerous other elements in the growth of the culture of civilized peoples. Thus the scope as well as the area of history has been immensely widened, so that in another way time has made Dr. Adams's *Manual* an inadequate introduction to its field.

In the fields both of political history and of the history of civilization, as they have been developed, the tendency has been to give more and more attention to the people in general rather than to the limited ruling and intellectual classes. This movement has been in part a natural correlative to the growth of democracy, but it is also due to a scientific recognition of the incompleteness of history

which confines its attention to selected classes or groups to the exclusion of all other groups. The development of a nation is the progress, perhaps in different degrees, of the whole people and not alone of one or more leading classes.

Furthermore, history is, in similar fashion, no longer confined to the annals of those nations which are white in skin and Christian in creed. Other races and faiths have their histories which are each important for the understanding of the world of today as a whole.

Until Dr. Adams's day, history was a form of polite literature, and its study, writing, and reading were the occupation of amateurs. Today the amateur still, fortunately, may divert himself with history, but history has become professionalized—it is now primarily a preserve for experts. Historians are at present by training and occupation connoisseurs. They conduct their researches and narrate their findings in accordance with established canons or methods, though as yet they have wisely refrained from creating a technical jargon to veil their special preserve of information from the uninitiated.

The democratization of history has lengthened its time scope to include the immediate and literal yesterday. History is no longer limited in its concern by some fixed date a century or thereabouts in the past. History must now directly and efficiently link the whole past—including the most recent—with the circumstances of today. The professionalization and specialization of history has extended its time scope centuries, even millenniums, back into the past. Romulus, Agamemnon, or Abraham

may still be shadowy or mythical personages, but they no longer stand at the beginning of things. Duly established annals carry history back through a period anterior to Romulus as long as the epoch which has elapsed since the founding of Rome.

One more change that has affected the utility of Dr. Adams's work is quite obvious, but it must be mentioned. The mere lapse of time has rendered his work superannuated. It is perhaps not a great exaggeration to say that the number of historical works published since 1880 has equalled the whole previous output since the invention of printing. The need of some work to serve as a guide to this mass of new literature, no small part of which is devoted to countries and topics untouched by Dr. Adams, would seem to be obvious.

The changes of recent years, however, have not been confined to the problems of the historian. The growth in the number and size of public libraries and in the constituency that utilizes them has been phenomenal. Not unnaturally, therefore, it was from the librarians that came the demand for a guide which should serve present-day needs as Dr. Adams's *Manual* ministered to the generation now past. A half-dozen years ago, a request from the American Library Association was presented to the Council of the American Historical Association for the preparation of such a work.

The request was referred to the committee of the American Historical Association on bibliography, of which the writer happened to be chairman. After some

delay, due to the world-war and to the necessity of solving certain preliminary problems, the committee was reorganized with direct view to the undertaking of the work. It may be remarked at this point that, while the *Guide* is being prepared by a committee of that Association with some financial aid from its treasury and with the scholarly co-operation of many of its members, the Association, in accordance with its custom, assumes no official responsibility for the *Guide*.

The responsibility rests entirely with the committee, which is composed of Professor H. R. Shipman, of Princeton University, S. B. Fay, of Smith College, A. H. Shearer, of the University of Buffalo, and W. H. Allison, of Colgate University, with the writer as chairman. The selection of the members was governed by two chief considerations, the representation of different fields of interest and geographical proximity in order to permit frequent meetings of the committee. Professor Shearer also represents the interests of the American Library Association, and helpful co-operation has been received from Dr. H. H. B. Meyer, of the Library of Congress, on behalf of the Association.

From the outset, the committee realized, as has been indicated in the earlier portion of this paper, that the undertaking was a much larger one than that which Dr. Adams had performed. It was not to be their task to prepare an introduction to the great works of historical scholarship and literature, but to furnish a working guide to historical study of all countries and in all fields of investigation with reference to current or recent publications.

Their problem was not to be the preparation of a new edition of the Adams *Manual* or of a volume supplementary to it. They were to prepare a work on a different plan, with different scope, purpose, and method. The new *Guide* will, indeed, be almost entirely supplementary to Dr. Adams's *Manual*, which will continue to be a valuable and useful work. Less than 20 per cent of the titles in the earlier work reappear in the new one, where they are reappraised in connection with the later literature.

The method of preparation of the *Guide* differs radically from that employed in the *Manual* in two particulars, which make it a co-operative enterprise instead of a one-man book. Each chapter—there are twenty-nine relating to different countries, periods, and topics—is in charge of an editor who is an expert in the field concerned. Secondly, the critical comments are prepared by groups of scholars selected by each chapter editor to co-operate with him. In this way, the effort has been made to secure the appraisal of each work by a scholar especially qualified to deal with it. The reviewer's initials will be appended in each case, and a list of co-operators will furnish a key.

The selection of titles for inclusion occupied a large amount of time and involved numerous conferences of the committee and required extensive correspondence with the chapter editors and with other scholars. The problems of inclusion, omission, and distribution to chapters were numerous and perplexing. Criticisms of the resultant lists no doubt will be numerous, but painstaking effort has been given to producing a comprehensive list

of good books in each chapter. Since the *Guide* is being undertaken as a result of the request of the American Library Association, first consideration has been given to choosing works which will meet the needs of the constituencies of the public libraries.

The work is, however, being prepared by scholars who are in most cases engaged in training students of history. They have felt the importance, consequently, of making the lists serve the purpose of introductions to scholarly investigation in the several fields. These two somewhat divergent purposes have each been responsible for the inclusion of certain works and the rejection of others, so that the composition of each chapter list is different from what it might have been had the selection been determined by a single instead of a twofold purpose.

The character of the critical notices is also determined by the same double purpose. The length of the review notices range from a few words to several hundred, according to circumstances, but averaging about a hundred.

Each chapter includes, in addition to the selected list of books with critical comments, an introduction, a select list of biographies, lists of important official, archival, academy, and periodical publications, and reference to the most important library collections in the United States for the field. These are prepared by the chapter editors.

The chapter editor, naturally, is himself a contributor of some of the critical notices in his chapter and edits them all to the extent necessary to make the chapter a consistent whole. Each chapter editor has now completed

this task, and the manuscript is in the hands of the committee.

With three hundred contributors and twenty-nine chapter editors co-operating there naturally results a considerable variation of method, form, and style. It is the task of the committee to harmonize the whole work so that the user of the *Guide* will find the materials presented in a uniform system and manner. This task requires the determination of many questions of policy and procedure by the committee as a whole, but the application of the rules and the detail work of editing for the press must necessarily be performed by one person. This responsibility is intrusted to the chairman, who is inclined, rather, to feel that the drudgery has been imposed upon him.

The chairman has thus edited thirteen chapters and returned them to the chapter editors for their consideration and approval. Six of these chapters have passed the final stage of revision. Of the remaining sixteen chapters, eight have been edited by the chairman ready for the typist. Eight chapters still await editing, but it is hoped that it will be possible to report to the annual meeting of the Historical Association in December that the editorial revision has been completed. There will still remain the tedious task of seeing the work through the press.

In conclusion, the writer can only express his appreciation of the generous assistance of the numerous collaborators and the hope of the committee that the *Guide* may "serve the present age" acceptably.

A BIBLIOGRAPHY OF THOMAS PRINGLE'S "AFAR IN THE DESERT"

BY GEORGE W. ROBINSON

INTRODUCTION

THOMAS PRINGLE, the third child of Robert and Catherine (Haitlie) Pringle, was born at Blaiklaw, in the parish of Linton, Roxburghshire, Scotland, January 5, 1789. His father, whom Thomas describes as "a Roxburghshire farmer of the most respectable class," had succeeded the poet's grandfather in the lease of a farm of about 500 acres, of which half or more was wild moorland. This grandfather, William Pringle, had removed from Selkirkshire, where the family had long been established.

Rendered a cripple by a dislocation of the right hip-joint in infancy, Thomas was nevertheless a lively, vigorous child, fond of gardening, fishing, and working with mechanical tools. He early showed such interest in books and study that in 1802 he was sent to the grammar school at Kelso to prepare for the University of Edinburgh, which he entered in 1805. At the university, besides performing creditably the work of the regular curriculum, he gained an unusually wide acquaintance with English literature and belles-lettres. He remained in Edinburgh until February, 1820, working for most of the period as a copyist in the office of the Public Records, but giving much time and energy to literary pursuits. On July 19, 1817, he married Margaret Brown, daughter of an East Lothian farmer.

The years from 1820 to 1826 he spent at the Cape of Good Hope. One object of the emigration was accomplished in the establishment of his father's family as agricultural proprietors; but the hostility of the governor thwarted Pringle's plan of supporting himself by literary and educational labors at Cape Town.

During the remaining portion of his life, from July, 1826, to his death on December 5, 1834, he resided chiefly in London, devoting himself to editorial and literary work, but above all to his duties as secretary of the Anti-Slavery Society, a position which he held from 1827 until within a few months of his death. The stone placed above his grave in Bunhill Fields bore the following epitaph, written by William Kennedy:

> Sacred to the memory of Thomas Pringle, an humble disciple of Christ, who departed this life the 5th day of December, 1834, in the 46th year of his age. In the walks of British literature he was known as a man of genius; in the domestic circle he was loved as an affectionate relative and faithful friend; in the wide sphere of humanity he was revered as the advocate and protector of the oppressed; he left among the children of the African desert a memorial of his philanthropy; and bequeathed to his fellow-countrymen an example of enduring virtue. Having lived to witness the cause in which he had ardently and energetically laboured triumph in the emancipation of the negro, he was himself called from the bondage of this world to the enjoyment of eternal liberty through the merits of his Redeemer.

The best available authorities for Pringle's life are his writings, particularly the *Narrative of a Residence in South Africa*, and the biographical sketches by Josiah Conder

and Leitch Ritchie, prefixed respectively to the second edition of the *Narrative* and to the *Poetical Works*. A brief autobiographical fragment on the poet's childhood is included in these sketches. Other scattered material is accessible, references to some of which are given in the brief life of Pringle printed in the *Dictionary of National Biography*. A note should also be made of passages in Cyrus Redding's *Fifty Years' Recollections* (London, 1858, 3 vols.), II, 223 f., 227, and III, 7–9; in III, 8 f., there is a letter to Redding from Pringle, written just before his death. The obituary published in the *Athenaeum*, December 13, 1834, page 908, was reprinted in the *New Monthly Magazine*, XLIII (1835), 137 f. A review of *African Sketches* in the *Quarterly Review* for December, 1835, pages 74–85, ascribed to John Gibson Lockhart, combines with judicious and not unkindly literary criticism a singularly inaccurate and distorted account of Pringle's life. Lockhart's fancy not only made the poet a "parochial schoolmaster" and the victim of "the demon of restless ambition"; it endowed him with a family of children elsewhere unheard of, and also with the paternity of an imaginary book, *Scenes of Teviotdale*, which has continued from Lockhart's day to this a spectral existence in works of reference. Two recent essays are Rev. James Fleming Leishman's "Thomas Pringle, the African Poet," in his *A Son of Knox and other Studies* (Glasgow, 1909, pp. 41–62), and Professor John Clark's "A Study of Pringle," in *The South African Quarterly* (March, 1921, pp. 10–14; June, 1921, pp. 8–11).

So far as I am informed, no solution has ever been found of the mystery attending the fate of the important biographical materials sent by Pringle's widow to his friend, John Fairbairn, at Cape Town, whom she regarded as the most competent person to write her husband's memoirs.[1]

Pringle's first recorded publication is the *Institute* (1811), a mock-heroic poem in four cantos satirizing an Edinburgh literary society. Of this he shared the authorship with his friend and college mate, Rev. Robert Story.[2] This he followed by a contribution, "Epistle to Mr. R. S****," to James Hogg's *Poetic Mirror* (1816).[3] For Alexander Campbell's *Albyn's Anthology* (1816–18, 2 vols.), he wrote several songs for old unpublished Scottish airs.[4] He had an important part in the establishment of *Blackwood's Edinburgh Magazine*,[5] of which, under its original title of the *Edinburgh Monthly Magazine*, he was editor

[1] Ritchie, "Memoirs," pp. x f.; William Hay, "Biographical Sketch," prefixed to his edition of Pringle's *Poems*, p. 12, note 2.

[2] Ritchie, "Memoirs," p. xxvi; R. H. Story, *Life of Robert Story* (Cambridge, England, 1862), p. 16.

[3] Ritchie, pp. xxxi f. Review of the *Poetic Mirror*, 2d ed., in the *Scots Magazine*, January, 1817, pp. 46–51. The publication of the first edition is noticed in the number of that magazine for October, 1816, p. 773; that of the second edition, in the number for December, 1816, p. 934. The Harvard Library has a Philadelphia edition of 1817.

[4] In Vol. I: "The Banks of Cayle," pp. 36–37; "I'll bid my heart be still," pp. 40–41. In Vol. II: "A Love Song" ["The Dark-Haired Maid"], pp. 10–11; "Mary of Glenfyne," pp. 50–51.

[5] Conder, "Biographical Sketch" (1835), p. xv, with note; Ritchie, pp. xxxii ff.; Campbell, *Albyn's Anthology*, II, 11; Charles Rogers, *The Modern Scottish Minstrel*, III (Edinburgh, 1856), 102 f.

for the first half-year.[1] At about the same time he was editor of a newspaper, the *Edinburgh Star*, for which, in addition to assuming the general oversight, he wrote the leading article twice a week.[2] His work with Blackwood was succeeded, or, rather, overlapped, by the editorship of Constable's rival periodical, the *Edinburgh Magazine and Literary Miscellany*, a new series of the famous old *Scots Magazine*.[3] The literary work of Pringle at Edinburgh came to a climax and a conclusion when, early in 1819, he appeared before the public by name as the author of *The Autumnal Excursion, or Sketches in Teviotdale; with other Poems*.[4]

[1] April-September, 1817. The volume contains the following pieces by Pringle: "Notices concerning the Scottish Gypsies" (notes for which are said to have been supplied by Scott), April, May, September, pp. 43–58, 154–61, 615–20; "The Wreath," June, p. 277; "Song—Maid of my heart–a long farewell," June, p. 277; two sonnets—"To a young Lady caressing her Infant Brother" and "To a revered Female Relative,"—August, p. 502.

[2] Conder, p. xv, note; Ritchie, p. xxxiii.

[3] Conder, p. xv; Ritchie, p. xxxiv; Rogers, *The Modern Scottish Minstrel*, III, 103. The following pieces by our author are readily identified: "Border Sketches," August, 1817, p. 43, and October, 1817, pp. 236–39; "The Minstrel's Vision, or, The Isle of Eyra," August, 1817, p. 63; "Streams, whose torrent waters glide," September, 1917, p. 162; two songs (later published in the second volume of *Albyn's Anthology*, see note, *supra*), October, 1817, pp. 263 f.; "To a Lady, inclosing some MS. Poems," March, 1818, p. 267; "The Legend of the Rose," June, 1818, p. 566; "Of love, and love's delight no more I sing," June, 1818, p. 566. Pringle's editorial connection with the magazine had ceased by April, 1819, according to a statement on p. 320 of the issue for that month.

[4] Published at Edinburgh by Constable, and printed by Ballantyne. The title poem is the "Epistle to Mr. R. S****," with altered name and large additions. Reviews in the *Edinburgh Magazine and Literary Miscellany*, April, 1819, pp. 319–23; *Eclectic Review*, May, 1820, pp. 481–84; and in the *Port Folio* (Philadelphia), July, 1819, pp. 41–46, with copious extracts.

The period of Pringle's South African residence was marked by his editorship of the *South African Journal*, the first literary periodical issued at the Cape,[1] the second number of which was distinguished by the publication of his poem "Afar in the Desert";[2] and also of the *South African Commercial Advertiser*, a newspaper.[3] He published also *Some Account of the Present State of the English Settlers in Albany, South Africa*,[4] and began, at least, the series of "Letters from South Africa" to the *New Monthly Magazine*,[5] the first of which, on "Slavery," as he says, "by a remarkable train of circumstances, led to my subsequent acquaintance with Mr. Buxton and Mr. Z. Macaulay, and eventually to my becoming Secretary to the Anti-Slavery Society."[6]

During Pringle's residence in London, his pen was largely occupied in the service of the Anti-Slavery Society. For the Society he wrote a great number of fugitive papers,[7] of which no list has yet been made, so far as I

[1] Pringle, *Narrative* (1834), pp. 313 f., 316–19, 323–28.

[2] See Facsimile. Cf. George Thompson, *Travels in Southern Africa*, 1st ed. (1827), p. 233, note.

[3] *Narrative* (1834), pp. 316–28. Also *Parliamentary Papers*, 1826–27, no. 470.

[4] London, 1824, 126 pages, 8vo. Review in *Eclectic Review*, June, 1824, pp. 571–74.

[5] "Letters from South Africa. No. I.—Slavery." Dated Cape of Good Hope, Jan. 5, 1826, and signed "Y." *New Monthly Magazine*, XVII (1826), 481–88. "Letters from South Africa. No. II.—Caffer Campaigns.—The Prophet Makanna." *Ibid.*, XIX (1827), 69–76. "Government of Lord Charles Somerset. Prize Negroes at the Cape." *Ibid.*, XX (1827), 209–14. "The British Government at the Cape of Good Hope. Treatment of the Natives." *Ibid.*, XXII (1828), 165–72.

[6] *Narrative* (1834), p. 358, note.

[7] Ritchie, "Memoirs," p. cxxxvii.

know. Also in connection with his work for the Society he published an interesting booklet, *The History of Mary Prince, a West Indian Slave. With a Supplement by the Editor* (London, 1831).[1] Pringle's warfare on slavery, however, was not limited to the official duties of his secretaryship. He carried it into literature; and the influence which he exerted, through his acquaintances and friends among the authors of the day, was very great.[2]

This was the heyday of the Annuals, now nearly forgotten, but then one of the most conspicuous features of the English literature of the time.[3] Pringle edited the eight successive issues of *Friendship's Offering* for the years 1828 to 1835 inclusive—the volume for each year being prepared, of course, during the previous year, and published in season for the holiday trade. Each volume contained some of his own pieces; and among the contributors were Southey, Coleridge, Macaulay, Alfred and Frederick Tennyson, the Ettrick Shepherd, John Bowring, Bernard Barton, James Montgomery, Mrs. Hemans, Miss Mitford, and Miss Landon. He wrote other pieces for the periodical literature of the day.[4]

[1] See also *Blackwood's Magazine*, November, 1831, pp. 744–52; and Ritchie, pp. ciii ff.

[2] Ritchie, pp. xc–xciii.

[3] See remarks in the *Athenaeum*, December 28, 1850, p. 1372. The character of the Annuals had quite changed by 1871. Cf. *Athenaeum*, January 7, 1871, p. 16; January 21, 1871, p. 79.

[4] I have noted the following. "Scenes in South Africa. Franschehoek." *The Winter's Wreath* (London, 1828), pp. 301–7. "The Slave Dealer." *The Iris: A Literary and Religious Offering*, edited by Rev. Thomas Dale (London, 1830), pp. 129–31. This appears also in *African Sketches*, pp. 91–93, and the *Poetical*

Conder adds:

He also edited the memoirs of his venerated friend, the late Dr. Alexander Waugh, by Dr. Belfrage and Mr. Hay, who acknowledge, in their preface, their obligations to his literary aid in carrying the volume through the press. He supplied some valuable materials for the notes to Mr. Thompson's Travels in South Africa;[1] and his friend, the Rev. Dr. Philip, also drew largely upon his services in preparing his History of the Cape Colony.[2]

In 1828 appeared *Ephemerides; or, Occasional Poems, Written in Scotland and South Africa,* by Thomas Pringle.[3] The volume consists of two parts: "the first comprising all the Author's earlier compositions in verse which he considers worth reprinting; the second, a series of more recent Sketches, written in a remote colony, and under circumstances somewhat peculiar."

African Sketches, by Thomas Pringle, appeared in 1834.[4] The first part, "Poems Illustrative of South Africa," is a revision and enlargement of the second part of *Ephemerides*. The second part is a prose "Narrative of a

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Works, pp. 58 f. "The African Mier-Vark." *The New Year's Gift and Juvenile Souvenir*, edited by Mrs. Alaric Watts (London, 1830), pp. 80–83. "Pangola, an African Tale." *The Remembrance*, MDCCCXXXI, edited by Thomas Roscoe (London, [1831]), pp. 169–80.

[1] See Nos. B1, B2, below. Review of the first (quarto) edition in the *New Monthly Magazine*, XIX (1827), 385–94; of the second edition (2 vols., 8vo) in the *Eclectic Review*, August, 1827, pp. 129–48.

[2] "Biographical Sketch," p. xxiv.

[3] London: Smith, Elder, and Co. The advertisement in the *Athenaeum*, March 21, 1828, p. 272, announces its publication on that day, "in demy 12mo. price 6*s*. boards . . . . With Notes, illustrative chiefly of the Character and Condition of the Native Tribes of Southern Africa, and their cruel Sufferings under European oppression."

[4] London: Edward Moxon.

Residence in South Africa." Pringle prepared for the press a second edition of the *Narrative*, which was published separately in 1835,[1] later editions following in 1840 and 1848.[2]

In the last months of his life Pringle had in mind the preparation of a new and definitive edition of his poems. The task was carried through by his friend Leitch Ritchie. *The Poetical Works of Thomas Pringle, with a Sketch of his Life, by Leitch Ritchie*, appeared at the beginning of 1838[3] in a handsome guinea volume, with an added engraved title-page[4] and a portrait of the author. As the publisher's advertisement announced, the work was "not published in the usual way, but entirely for the benefit of Mr. Pringle's Widow."[5]

As the founder of South African literature, Pringle has the assurance of at least a local immortality. As poetic interpreter to the world at large of the vast African spaces and of the God-fearing Covenanters of the Scottish Border, his position in the general field of English literature is hardly less secure. Ritchie uses measured language when he speaks of his works as "sometimes brilliant, sometimes

[1] *Narrative of a Residence in South Africa*, by Thomas Pringle, late Secretary to the Anti-Slavery Society. A new edition. To which is prefixed a Biographical Sketch of the Author, by Josiah Conder. London: Edward Moxon, 1835.

[2] These were in cheaper form and smaller type, two columns to the page.

[3] London: Edward Moxon. Other copies are dated 1839.

[4] This bears the date 1837.

[5] "Apparently descendants of Alexander Pringle, a relative, lived in Kingston, Upper Canada. They sold through American Abolitionists copies of the *Poetical Works*. See letters in Elizur Wright Papers." Note supplied by Dr. Thomas P. Martin.

striking, and always captivating, but less brilliant than pure, less striking than useful, less captivating to the fancy than wholesome to the heart."[1]

By common consent, Pringle's reputation has been held to rest more on "Afar in the Desert" than on any other single poem. Ritchie[2] quotes Coleridge's letter to the poet, written, it would appear, in March, 1828:

> It is some four or five months ago since G. Thompson's "Travels, etc., in Southern Africa," passing its book-club course through our house, my eye by accident lighting on some verses, I much against my wont was tempted to go on, and so I first became acquainted with your "*Afar in the Desert.*" Though at that time so busy that I had not looked at any of the new books, I was taken so completely possession of, that for some days I did little else but read and recite your poem, now to this group and now to that; and since that time have either written, or caused to be written, at least half a dozen copies, and procured my friend, Mr. Gillman, who, and not I, is a member of the book-club, to purchase the two volumes for me. The day before yesterday I sent a copy in my own hand to my son, the Rev. D. Coleridge, or rather to his bride, at Helston, Cornwall, and then discovered that it had been reprinted in the *Athenaeum;* with the omission of about four, or at the utmost of six lines. I do not hesitate to declare it, among the two or three most perfect lyric poems in our language. "Praecipitandus est liber Spiritus," says the critic; and you have thoroughly fulfilled the prescript.

The popularity of the poem is proved by the great number of times it has been reprinted, often in anthologies or other works of very large circulation. The total number of copies sold, in all these various forms, can hardly be less

[1] "Memoirs," p. cxxxvi. [2] *Ibid.*, p. cxlii.

than a million copies to this date; and it may well far exceed that figure.

BIBLIOGRAPHY

Of the numbers named below, the following are in my private collection (those marked with an asterisk in facsimile only): A*, B1, C, D, 1*, 5*a*, 5*b*, 6*c*, 6*h*, 7*a*, 7*b*, 11, 12, 13*b*, 13*c*, 13*d*, 14*a*, 14*b* (copy of 1867), 15, 17*a*, 17*b*, 19*a*, 20, 23, 24, 25, 26, 27*, 28, 34, 36, 37, 38, 39, 40, 45.

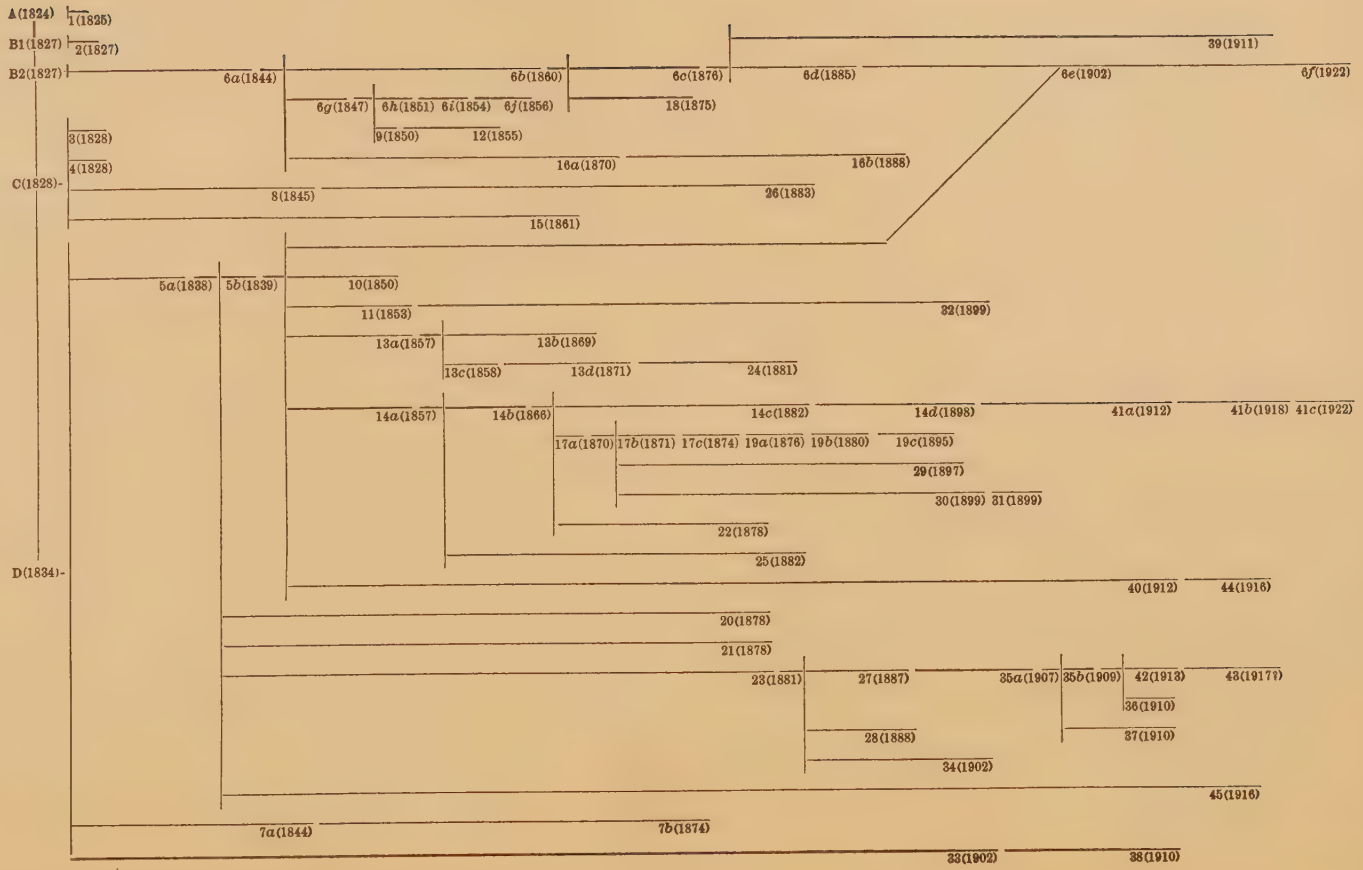
I have collated these in the Harvard Library: B2, 2, 3, 4, 6*b*, 6*e*, 6*i*, 6*j*, 8, 9, 10, 13*a*, 14*b* (copy of 1879), 14*c*, 17*c*, 18, 21, 30, 35*b*, 41*a*, 41*b*, 42, 44.

Dr. Douglas Bush and Mr. George Norbert Kates were so good as to collate Nos. 6*f* and 35*a* for me at the publishers' office in London and at the Bodleian Library respectively. The remaining numbers I have examined in other libraries or at bookshops.

I have learned of, but have been unable to examine, translations into a mixture of Holland and South African Dutch and into German. The former, by Francis William Reitz, since president of the Orange Free State, appeared, many years ago, in the *Express*, a paper published at Bloemfontein. Unfortunately the kind efforts of the distinguished translator to find a copy for me have been unavailing. The latter was seen in manuscript some years since by my friend, Mr. Gérard Lestrade, of Cape Town.

A stemma of editions is given on page 32.

A. Afar in the Desart. A Reverie. In the *South African Journal*, I, No. ii (March-April, 1824: issued on May 7), 105–7. See Facsimile.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13c(1858)
13d(1871)
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14a(1857)
14b(1866)
14c(1882)
14d(1898)
41a(1912)
41b(1918)
41c(1922)
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17b(1871)
17c(1874)
19a(1876)
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19c(1895)
29(1897)
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27(1887)
35a(1907)
35b(1909)
42(1913)
43(1917)
36(1910)
28(1888)
37(1910)
34(1902)
45(1916)
7a(1844)
7b(1874)
33(1902)
38(1910)

not still suffering from the effect of early or later embarrassment. Their habitations possess little of the comfort or convenience that distinguish the houses of the middle classes in England; and it is chiefly amongst those who have been connected with the superintendance of the labour of convicts, and the sale of spirits, that the traces of wealth are yet to be distinguished."

AFAR IN THE DESART.

A Reverie.

Afar in the Desart I love to ride,
With the silent Bush-boy alone by my side:—
When the ways of the world oppress the heart,
And I'm tired of its vanity, vileness, and art;
When the eye is suffused with regretful tears;
From the fond recollections of former years;
And the shadows of things that have long since fled
Flit over the brain, like the ghosts of the dead—
Bright visions of glory that vanished too soon—
Day dreams that departed ere manhood's noon—
Attachments by fate or by falsehood reft—
Companions of early days lost or left—
And my NATIVE LAND! whose magical name
Thrills to my heart like electric flame;
The home of my childhood; the haunts of my prime;
All the passions and scenes of that rapturous time
When the feelings were young, and the world was new,
Like the fresh bowers of Paradise opening to view!—
All—all—now forsaken, forgotten, or gone—
And I, a lone Exile—remembered of none—
My high aims abandoned—and good acts—undone!
Aweary of all that is under the sun—
With that sadness of heart which no stranger may scan,
I fly to the Desarts afar from Man.

Afar in the Desart I love to ride,
With the silent Bush-boy alone by my side—
When the wild turmoil of this wearisome life,
With its scenes of oppression, corruption, and strife;
And the proud man's frown, and the base man's fear;
And the scorner's laugh, and the sufferer's tear;
And malice, and meanness, and falsehood, and folly,
Dispose me to musing and dark melancholy;—
When my bosom is full, and my thoughts are high,
And my soul is sick with the bondman's sigh—
Oh, then, there is freedom, and joy, and pride,
Afar in the Desart alone to ride!

There is rapture to vault on the champing steed,
And to bound away with the eagle's speed,
With the death-fraught firelock in my hand,
(The only law of the Desart land);
But 'tis not the innocent to destroy,
For I hate the huntsman's savage joy.

Afar in the Desart I love to ride,
With the silent Bush-boy alone by my side—
Away—away—from the dwellings of Men,
By the wild Deer's haunt, and the Buffalo's glen;
By vallies remote, where the Oribi plays;
Where the Nhu, the Gazelle, and the Hartebeest graze;
And the Gemsbok and Eland unhunted recline
By the skirts of grey forests o'ergrown with wild vine;
And the Elephant browses at peace in his wood;
And the River-horse gambols unscared in the flood;
And the mighty Rhinoceros wallows at will
In the *Vley*, where the Wild Ass is drinking his fill

Afar in the Desart I love to ride,
With the silent Bush-boy alone by my side—
O'er the brown Karroo, where the bleating cry
Of the Springbok's fawn sounds plaintively;
Where the Zebra wantonly tosses his mane,
In fields seldom freshen'd by moisture or rain;
And the fleet-footed Ostrich over the waste
Speeds like a horseman who travels in haste;
And the Vulture in circles wheels high in the air,
Greedy to scent and to gorge on the dead;
And the grisly Wolf and the shrieking Jackall
Howl for their prey at the evening tall:
And the fiend like laugh of Hyænas grim
Fearfully startles the twilight dim.

Afar in the Desart I love to ride,
With the silent Bush-boy alone by my side—
Away—away—in the Wilderness vast,
Where the White Man's foot hath never passed,
And the restless Coranna or Bechuan
Hath rarely crossed with his roving clan;
A region of emptiness, howling and drear,
Which Man hath abandoned from famine and fear;
Which the Snake and the Lizard inhabit alone,
And the Bat flitting forth from his cleft in the stone;
Where grass, nor herb, nor shrub takes root,
Nor poisonous thorns that pierce the foot;

And the bitter melon, for food and drink,
Is the Pilgrim's fare, by the Salt Lake's brink:
A region of drought, where no river glides,
Nor rippling brook with ozier'd sides:
Nor reedy pool, nor mossy fountain,
Nor rock, nor tree, nor misty mountain,
Are found—to refresh the wearied eye:
But the barren earth, and the burning sky,
And the blank horizon round and round,
Without a living sight or sound,
Tell to the heart, in its pensive mood,
That this at length—IS SOLITUDE!

And here—while the night winds round me sigh,
And the stars burn bright in the midnight sky,
As I sit apart by the Desart Stone,
Like Elijah at Sinai's cave alone,
And feel as a moth in the Mighty Hand
That spread the heavens and heaved the land,—
A "still small voice" comes through the wild,
(Like a Father consoling his fretful Child),
Which banishes bitterness, wrath, and fear—
Saying "MAN IS DISTANT BUT GOD IS NEAR."

Interior of South Africa. S. E.

ON THE WRITINGS OF WORDSWORTH.

No. II.

In making a few general observations on these Volumes the attention may be directed first to their literary qualities, and the taste predominant in them; and then to their moral qualities and the character of the Author's genius. The first thing to which I direct my remarks is, his powers of observation and description, whether of external nature, of manners, passions, or intellectual processes. It is obvious that these powers are cherished, and the sphere of their operation extended by sensibility; and to this quality, which he seems to have possessed to a degree known to few Poets, Wordsworth has added the habit of looking steadily at his subject till its essential properties, and the lines that bound it and hold it in a state of separation from every thing else, are distinguished and impressed upon his memory. Accordingly, in many of his descriptions, when he has permitted the higher qualities of his mind to remain nearly passive and in a state of subjection

It will be observed that in this first edition the six stanzas have 24, 18, 12, 14, 24, 10 lines: 102 lines in all.

Some account of the history of the *South African Journal*, the first literary periodical published in South Africa, is given in Pringle's *African Sketches* (1834), pp. 313–28.

B1. Afar in the Desert. In *Travels and Adventures in Southern Africa*, by George Thompson (London: Henry Colburn, 1827, 4to).

Printed as a footnote on pp. 233–36, and thus introduced: "Mr. Pringle's poem, 'Afar in the Desert' (first published in the 'South African Journal,' a few weeks before I set out on this journey,) expresses so well the feelings of a traveller in the wilderness, and contains such lively and appropriate sketches of African scenery, that, though somewhat long for a foot note, I gladly avail myself of the author's permission to add it to the other illustrations which he has kindly contributed to my work."

This edition has 106 lines, 4 lines having been added to the fourth stanza. Premising that the spelling "Desart" is changed throughout to "Desert," and that the second line of each of the first five stanzas now ends with a colon, I give herewith those lines that show other changes from the first edition:

St. i, l. 3 When the sorrows of life the soul o'ercast,
4 And, sick of the present, I turn to the past;
5 And the eye is suffused with regretful tears,
9 Bright visions of glory, that vanish'd too soon,—
10 Day-dreams that departed ere manhood's noon,—
11 Attachments by fate or by falsehood reft,—
12 Companions of early days lost or left,—
16 All the passions and scenes of that rapturous time,
19 All—all now forsaken, forgotten, or gone—
20 And I, a lone exile—remember'd of none—
21 My high aims abandon'd—and good acts undone—
22 Aweary of all that is under the sun,—
24 I fly to the Desert afar from man.

St. ii, l. 5 The proud man's frown, and the base man's fear;
8 Dispose me to musing and dark melancholy;
11 Oh, then—there is freedom, and joy, and pride,
16 (The only law of the Desert land,)

St. iii, l. 3 Away—away from the dwellings of men,
4 By the wild deer's haunt, and the buffalo's glen;
5 By vallies remote, where the oribi plays;
6 Where the gnoo, the gazelle, and the hartebeest graze;
7 And the gemsbok and eland unhunted recline
9 And the elephant browses at peace in his wood;
10 And the river-horse gambols unscared in the flood;
11 And the mighty rhinoceros wallows at will
12 In the *Vley*, where the wild-ass is drinking his fill.

St. iv, l. 4 Of the springbok's fawn sounds plaintively;
5 Where the zebra wantonly tosses his mane,
[7–10 (new)] And the stately koodoo exultingly bounds,
Undisturb'd by the bay of the hunter's hounds;
And the timorous quagha's wild whistling neigh
Is heard by the brak fountain far away;
7 [11] And the fleet-footed ostrich over the waste
9 [13] And the vulture in circles wheels high overhead,
11 [15] And the grisly wolf, and the shrieking jackal,
13 [17] And the fiend-like laugh of hyænas grim

St. v, l. 3 Away—away in the wilderness vast,
4 Where the white man's foot hath never pass'd,
5 And the quiver'd Koranna or Bechuan
6 Hath rarely cross'd with his roving clan:
8 Which man hath abandon'd from famine and fear;
9 Which the snake and the lizard inhabit alone,
10 And the bat flitting forth from his old hollow stone;
14 Is the pilgrim's fare, by the Salt Lake's brink;
16 Nor rippling brook with osier'd sides;
18 Nor shady tree, nor cloud-capp'd mountain,
19 Are found—to refresh the aching eye:
24 That this is—NATURE'S SOLITUDE!

St. vi, l. 1 And here—while the night-winds round me sigh,
3 As I sit apart by the cavern'd stone,
4 Like Elijah at Horeb's cave alone,
8 (Like a father consoling his fretful child),
10 Saying "MAN IS DISTANT, BUT GOD IS NEAR!"

B2. ———. In the same, second edition (London: Henry Colburn, 1827, 2 vols., 8vo), printed as a footnote on pp. 416-20 of volume I.

The text is identical with B1. The introductory note is the same. A footnote to stanza v, line 3, is added: "The great desert of Challahengah, beyond the Gariep."

C. ———. In *Ephemerides; or, Occasional Poems, Written in Scotland and South Africa*, by Thomas Pringle (London: Smith, Elder, and Co., 1828), pp. 85–91.

This edition has 104 lines, the fourth stanza losing two. There are several notes. Lines that show changes from No. B are given herewith:

St. i, l. 8 Flit over the brain, like the ghosts of the dead:
9 Bright visions of glory that vanish'd too soon,—
13 And my NATIVE LAND, whose magical name
14 Thrills to the heart like electric flame!
15 The home of my childhood, the haunts of my prime,—
18 Like the fresh bowers of Paradise opening to view!
19 All—all now forsaken, forgotten, or gone!
20 And I—a lone exile remember'd of none—
21 My high aims abandon'd, and good acts undone,

St. ii, l. 4 With its scenes of oppression, corruption, and strife,—
5 The proud man's frown, and the base man's fear,
6 And the scorner's laugh, and the sufferer's tear,
8 Dispose me to musing and dark melancholy:
11 Oh, then, there is freedom, and joy, and pride,
14 And to bound away with the eagle's speed;
16 (The only law of the Desert land)—

St. iii, l. 4 By the wild deer's haunt and the buffalo's glen;
5 By valleys remote, where the oribi plays;
7 And the gemsbok and eland unhunted recline,
9 And the elephant browses at peace in his wood,
12 In the vlei where the wild-ass is drinking his fill.

St. iv, l. 5 Where the zebra wantonly tosses his mane
6 In fields seldom cheer'd by the dew or the rain;
10 Is heard by the fountain at fall of day;
13–18 omitted; replaced
by [13–16] For she hies away to the home of her rest,
Where she and her mate have scooped their nest,

Far hid from the pitiless plunderer's view,
In the pathless depths of the parch'd Karroo.
St. v, l. 5 And the quiver'd Coranna, or Bechuan,
8 Which man hath abandon'd, from famine and fear;
10 With the twilight bat from the old hollow stone;
13 And the bitter-melon, for food and drink,
14 Is the pilgrim's fare by the salt-lake's brink:
16 Nor rippling brook with ozier'd sides;
17 Where reedy pool, nor mossy fountain,
18 Nor shady tree, nor cloud-capt mountain,
19 Is found, to refresh the aching eye:
24 That this—is Nature's solitude.
St. vi, l. 1 And here,—while the night-winds round me sigh,
5 And feel as a moth in the mighty hand
7 A 'still small voice' comes through the wild,
8 (Like a father consoling his fretful child,)
9 Which banishes bitterness, wrath, and fear,
10 Saying,—"MAN IS DISTANT, BUT GOD IS NEAR!"

D. ———. In *African Sketches*, by Thomas Pringle (London: Edward Moxon, 1834), pp. 9–13.

This is the author's latest revision, and as such is given below.

The number of lines is reduced to 96—24, 16, 12, 14, 22, and 8. The most extensive changes are in the fourth stanza. Other particularly important changes from C are these: the omission of the last two lines of stanza ii; "kùdù" (omitted from stanza iv), at iii, 7 in place of "gemsbok"; "yawning stone" for "old hollow stone" (v, 10); the eight concluding lines of the fifth stanza recast and condensed to six; the omission of the fifth and sixth lines of the sixth stanza. The punctuation and capitalization are carefully revised throughout. The notes are fuller than in No. C.

AFAR IN THE DESERT.

Afar in the Desert I love to ride,
With the silent Bush-boy alone by my side:
When the sorrows of life the soul o'ercast,
And, sick of the Present, I cling to the Past;
When the eye is suffused with regretful tears,
From the fond recollections of former years;
And shadows of things that have long since fled
Flit over the brain, like the ghosts of the dead:
Bright visions of glory—that vanished too soon;
Day-dreams—that departed ere manhood's noon;
Attachments—by fate or by falsehood reft;
Companions of early days—lost or left;
And my Native Land—whose magical name
Thrills to the heart like electric flame;
The home of my childhood; the haunts of my prime;
All the passions and scenes of that rapturous time
When the feelings were young and the world was new,
Like the fresh bowers of Eden unfolding to view;
All—all now forsaken—forgotten—foregone!
And I—a lone exile remembered of none—
My high aims abandoned,—my good acts undone,—
Aweary of all that is under the sun,—
With that sadness of heart which no stranger may scan,
I fly to the Desert afar from man!

Afar in the Desert I love to ride,
With the silent Bush-boy alone by my side:
When the wild turmoil of this wearisome life,
With its scenes of oppression, corruption, and strife—
The proud man's frown, and the base man's fear,—
The scorner's laugh, and the sufferer's tear,—
And malice, and meanness, and falsehood, and folly,
Dispose me to musing and dark melancholy;
When my bosom is full, and my thoughts are high,
And my soul is sick with the bondman's sigh—
Oh! then there is freedom, and joy, and pride,
Afar in the Desert alone to ride!
There is rapture to vault on the champing steed,
And to bound away with the eagle's speed,
With the death-fraught firelock in my hand—
The only law of the Desert Land!

Afar in the Desert I love to ride,
With the silent Bush-boy alone by my side:
Away—away from the dwellings of men,
By the wild deer's haunt, by the buffalo's glen;
By valleys remote where the oribi plays,
Where the gnu, the gazelle, and the hartèbeest graze,
And the kùdù and eland unhunted recline
By the skirts of grey forests o'erhung with wild-vine;
Where the elephant browses at peace in his wood,
And the river-horse gambols unscared in the flood,
And the mighty rhinoceros wallows at will
In the fen where the wild-ass is drinking his fill.

Afar in the Desert I love to ride,
With the silent Bush-boy alone by my side:
O'er the brown Karroo, where the bleating cry
Of the springbok's fawn sounds plaintively;
And the timorous quagga's shrill whistling neigh
Is heard by the fountain at twilight grey;
Where the zebra wantonly tosses his mane,
With wild hoof scouring the desolate plain;
And the fleet-footed ostrich over the waste
Speeds like a horseman who travels in haste,
Hying away to the home of her rest,
Where she and her mate have scooped their nest,
Far hid from the pitiless plunderer's view
In the pathless depths of the parched Karroo.

Afar in the Desert I love to ride,
With the silent Bush-boy alone by my side:
Away—away—in the Wilderness vast,
Where the White Man's foot hath never passed,
And the quivered Coránna or Bechuán
Hath rarely crossed with his roving clan:
A region of emptiness, howling and drear,
Which Man hath abandoned from famine and fear;
Which the snake and the lizard inhabit alone,
With the twilight bat from the yawning stone;
Where grass, nor herb, nor shrub takes root,
Save poisonous thorns that pierce the foot;
And the bitter-melon, for food and drink,

Is the pilgrim's fare by the salt lake's brink:
A region of drought, where no river glides,
Nor rippling brook with osiered sides;
Where sedgy pool, nor bubbling fount,
Nor tree, nor cloud, nor misty mount,
Appears, to refresh the aching eye:
But the barren earth, and the burning sky,
And the blank horizon, round and round,
Spread—void of living sight or sound.

And here, while the night-winds round me sigh,
And the stars burn bright in the midnight sky,
As I sit apart by the desert stone,
Like Elijah at Horeb's cave alone,
'A still small voice' comes through the wild
(Like a Father consoling his fretful Child),
Which banishes bitterness, wrath, and fear,—
Saying—MAN IS DISTANT, BUT GOD IS NEAR!

1. ———. A Reverie. In the *Wesleyan Methodist Magazine*, February, 1825, pp. 143 f.

   An accurate reprint of No. A. "Desart" becomes "Desert" throughout. "Exile" (stanza i, line 20) no longer begins with a capital. The comma is omitted in stanza v, line 14. The first appearance of the poem in England.

2. ———. In the *Ladies' Monthly Museum*, May, 1827, pp. 297–99.

   Indexed as "Afar in the Desert, a fragment." A grossly careless reprint of No. B1. There is a review of the first edition of Thompson's *Travels* in the issue for the previous month, p. 200.

3. ———. In the *Athenaeum*, March 14, 1828, p. 231. In a review of *Ephemerides*.

   Stanzas i, iii, iv, v, vi of No. C are given pretty accurately, except for the misprint "orbi" in iii, 5. Mentioned by Coleridge in his letter to Pringle printed in the "Memoirs," p. cxlii, and quoted above.

4. [———]. In the *Eclectic Review*, April, 1828, pp. 345–47, in a review of *Ephemerides*.

An accurate reprint of No. C. "We do not much like the rough gallop of the following lines, but we forgive the measure for the sake of the poetry, as we should do a jolting road leading through a beautiful country."

5*a*. ———. In *The Poetical Works of Thomas Pringle* (London: Moxon, 1838), pp. 8–11.

An accurate reprint of No. D, except that "Hying" (iv, 11) is changed to "Hieing."

5*b*. ———. In the same (1839), pp. 8–11.

No change, except the omission of the comma after "earth" in v, 20.

6*a*. ———. In *Cyclopaedia of English Literature, edited by Robert Chambers* (Edinburgh: William and Robert Chambers, 1843–44, 2 vols.), II, 454 f.: a half-column on p. 454, ending at "bondman's sigh"; and a full column on p. 455.

From No. B2, with some changes of punctuation, the spellings "gray" and "hyenas," and the misprint "black" for "blank" in v, 21. The six stanzas are all distinct.

6*b*. ———. In the same (London and Edinburgh, the same, 1858–60, 2 vols.), II, 411 f.

The same peculiarities of text; also "wild-deer's," iii, 4, and slight changes of punctuation. Stanza vi begins a column.

6*c*. ———. In the same, third edition, revised by Robert Carruthers (London and Edinburgh: W. & R. Chambers, 1876, 2 vols.), II, 177 f.

Stanzas v and vi are run together. The text is from the preceding, with additional slight peculiarities, as the beginning of *vley* (iii, 12) with a small letter.

6*d*. ———. In the same, fourth edition (1885), which is the same as the preceding, except for the alteration of the title-page and a clumsy change in the preface. "Afar in the Desert" is identical in paging and text.

6*e*. ———. In *Chambers' Cyclopaedia of English Literature*, new edition by David Patrick (London and Edinburgh: W. & R. Chambers, 1901–3, 3 vols.), II (1902), 790.

It is stated that in this fifth edition many changes have been made; "where the passages in the old issue seemed well suited for the purpose in hand, they have been scrupulously verified" (preface, p. vii). Stanzas iv, v, and vi are run together. The "scrupulously verified" text proves, on examination, to be what is technically known as a "contamination" of two versions, Nos. 6*d* and 5*b*, the "verifier" having selected, combined, and altered lines from the two at his pleasure. Take, for example, the first stanza, of twenty-four lines. Eight of these are the same in 6*d*, 5*b*, and 6*e;* in three 6*e* follows 6*d* but disagrees with 5*b;* in six it follows 5*b* but disagrees with 6*d;* in six it is a mixture of 6*d* and 5*b;* in one (23), where 6*d* and 5*b* agree, it differs from both through the omission of a comma. But the process can perhaps be best illustrated by giving the text of a sample passage, first in 6*d*, next in 5*b*, finally in the "verified" text, 6*e:*

> Nor reedy pool, nor mossy fountain,
> Nor shady tree, nor cloud-capped mountain,
> Are found—to refresh the aching eye:
> But the barren earth and the burning sky,
> And the black horizon round and round,
> Without a living sight or sound,
> Tell to the heart, in its pensive mood,
> That this is—Nature's solitude.
>
> Where sedgy pool, nor bubbling fount,
> Nor tree, nor cloud, nor misty mount,
> Appears, to refresh the aching eye:
> But the barren earth and the burning sky,
> And the blank horizon, round and round,
> Spread—void of living sight or sound.
>
> Nor reedy pool, nor mossy fountain,
> Nor shady tree, nor cloud-capped mountain,

> Appears—to refresh the aching eye:
> But the barren earth and the burning sky,
> And the blank horizon round and round,
> Spread—void of living sight and sound,
> Tell to the heart, in its pensive mood,
> That this is—Nature's solitude.

6*f*. ———. In the same, new edition (London and Edinburgh: W. & R. Chambers, 1921–23, 3 vols.), II (1922), 790.

Identical text.

6*g*. ———. In *Cyclopaedia of English Literature, edited by Robert Chambers* (Boston: Gould, Kendall, and Lincoln, 1847; another copy, 1849; 2 vols.), II, 454 f.

The text is identical with No. 6*a*.

6*h*. ———. In the same, thirteenth thousand (Boston: Gould and Lincoln, 1851, 2 vols.), II, 454 f.

Identical text.

6*i*. ———. In the same, sixteenth thousand (Boston, the same, 1854, 2 vols.), II, 454 f.

Identical text.

6*j*. ———. In *Cyclopaedia of English Literature, edited by Robert Chambers* (Philadelphia: Lippincott, 1856, 2 vols.), II, 454 f.

Identical text.

7*a*. ———. In *The Poets and Poetry of England, in the Nineteenth Century, by Rufus W[ilmot] Griswold*, third edition (Philadelphia: Carey & Hart, 1846; copyright, 1844), pp. 237 f.

The text is very correctly printed from No. D. Griswold, however, makes certain adjustments to his own typographical scheme: he spells "gray" for "grey," replaces silent *e* by the apostrophe, and uses capitals only for Bush-boy, Karroo, and indisputable proper nouns.

7*b*. ———. In the same, with additions by R[ichard] H[enry] Stoddard (New York: James Miller, 1876; copyright, 1844 and 1874), pp. 237 f.

From the same plates as the preceding.

8. ———. In *The Modern Poetical Speaker; or, A Collection of Pieces adapted for Recitation, carefully selected from the Poets of the Nineteenth Century, by Mrs.* [*Fanny*] *Palliser* (London: Longmans, 1845), pp. 328–32.

From No. C, with the notes, and an additional reference, to Job, iv, 19, at "moth" (vi, 5). The punctuation is careless. The chief textual peculiarities are "The malice" (ii, 7) and "twilight but" (v, 10).

9. ———. In *The Literary Reader, by Miss A*[*rethusa*] *Hall* (Boston: John P. Jewett & Co., 1850), pp. 232–35.

From No. 6*g*, with the peculiarities of text of that edition, and also the misprint "hartbeest" (iii, 6).

10. ———. In *Webb's Normal Reader, No. 4, by J*[*ohn*] *Russell Webb* (New York: Huntington & Savage, 1851; copyright, 1850), pp. 224–26.

Stanzas iii and iv are omitted, presumably as containing too many unfamiliar words for school use. The text, which is carelessly printed, appears to come from a not very legible manuscript copy of No. 5*b*. Stanza v, lines 6–10 may be given as a sample:

> Hath scarcely crossed with his roving clan;
> And region of emptiness, howling and drear,
> Which man hath abandoned from famine and fear;
> Which the sucker and lizard inhabit alone,
> With the twilight bat from the yawny stone;

11. ———. In *Scotia's Bards* (New York: Robert Carter and Brothers, 1854; copyright, 1853), pp. 275–79.

The text is that of No. 5*b*, followed with unusual intelligence and faithfulness. Variants: "gray" for "grey"; "wild vine" and "bitter melon" not hyphenated; commas omitted after "corruption" (ii, 4) and "Appears" (v, 19); double quotation marks in vi, 5.

12. ———. In *A First Class Reader for the Use of Advanced Classes in Public and Private Schools, by G*[*eorge*] *S*[*tillman*]

Hillard (Boston: Hickling, Swan, and Brown, 1856; copyright, 1855), pp. 125–28.

From No. 9, with its peculiarities of text, and with the further misprint "doubt" for "drought" in v, 15. The omission of lines 7–10 of stanza iv is indicated by asterisks: it is to be explained by the reason given under No. 10, above.

13*a*. ———. In *The Poets of the Nineteenth Century, selected and edited by Robert Aris Willmott* (London: George Routledge & Co., 1857), pp. 273–76.

With an engraving representing a South African scene and animals, drawn by W. Harvey and engraved by the brothers Dalziell.

The text is from No. 5*b*. Stanza i, lines 9–12 are omitted, destroying the sense. Variants: "wild-deer's" is hyphenated; "wild vine" and "bitter melon" are not; i, 14, "my heart"; most of the dashes disappear; in the last line "God" only is in small capitals.

13*b*. ———. In the same, new edition (London: Frederick Warne and Co., 1869), pp. 441–45.

With the same illustration. Identical text.

13*c*. ———. In the same, with English and American additions, arranged by Evert A[ugustus] Duyckinck (New York: Harper & Brothers, 1858; copyright, 1857), pp. 347–50.

Apparently printed from the same plates as No. 13*a*.

13*d*. ———. In the same, with English and American additions, arranged by Evert A[ugustus] Duyckinck (New York: Harper & Brothers, 1878; copyright, 1871), pp. 347–50.

Printed from the same plates as No. 13*c*.

14*a*. ———. In *The Household Book of Poetry, collected and edited by Charles A[nderson] Dana*, ninth edition (New York: Appleton, 1864; copyright, 1857), pp. 75–77.

From No. 5*b*. Punctuation and capitalization have been revised, not always intelligently: e.g., the period at the end of the second line in each of the first five stanzas breaks the

sense. The accents are retained. The six stanzas are all distinct. Misprints: "or falsehood" for "or by falsehood" (i, 11); "forest" for "forests" (iii, 8). Comma after "cave" (vi, 4).

14*b*. ———. In the same, eleventh edition, revised and enlarged (New York: Appleton, 1867; another copy, 1879; copyright, 1857, 1866; advertisement to the eleventh edition, dated August, 1866), pp. 75 f.

The sixth stanza begins at the top of col. 2, p. 76. A comma has been substituted for the period at the end of the second line in the first stanza, but not elsewhere. "Desert" has lost its capital, but "Desert Land" is still capitalized. The accents have dropped out, except on "hartèbeest." The type appears worn. Additional misprint: "buffolo's" (iii, 4).

14*c*. ———. In the same, new edition, thoroughly revised and greatly enlarged (New York: Appleton, 1890; copyright, 1857, 1866, 1882), pp. 59 f.

The preface, dated November, 1882, says: "This collection was first published in 1857, and has now for the second time been carefully revised and enlarged." The period has returned at the end of i, 2. The misprint "buffolo's" is corrected. At vi, 4, the parenthesis has disappeared. The last accent is gone. The fifth and sixth stanzas are run together. The type has been reset.

14*d*. ———. In the same (1898), pp. 59 f.

Identical text.

15. The South-African Desert. In *Passages from Modern English Poets, Illustrated by the Junior Etching Club* (London: Day & Son, [1861]), folio 5.

The accompanying etching is "Study of a Buffalo," by Viscount Bury.

From No. C, with several of the notes. Stanzas iii–v only are given. Important variants and misprints: no dashes; "harte-beest" (iii, 6); "gemsbock" (iii, 7); "Vlec" (iii, 12);

"Karoo" (iv, 3, 16); "springbock" (iv, 4); "the fields" (iv, 6); "quagga" (iv, 9); "scooped out" (iv, 14); "barrenness" for "emptiness" (v, 7); "Say to" for "Tell to" (v, 23).

16*a*. Afar in the Desert. In *Beeton's Great Book of Poetry, edited by S[amuel] O[rchart] Beeton* (London: Ward, Lock, and Co., [1870]), no. 1478.

Accurately copied from No. 6*a*. The six stanzas are all distinct. Peculiarities: "Vlei" in Roman type; double quotation marks in vi, 7, 10; silent *e*'s replaced by apostrophes.

16*b*. ———. In a reissue of the second part of the above, with the title *Beeton's Book of Favorite Modern Poets of England and America* (London: Ward, Lock, and Co., [1888]), no. 1478.

Printed from the same plates.

17*a*. ———. In *A Library of Poetry and Song, being Choice Selections from the Best Poets, with an Introduction by William Cullen Bryant* (New York: J. B. Ford and Company, 1871; copyright, 1870), pp. 231 f.

Printed from No. 14*b*, with its peculiarities of text as noted, except that the misprint "buffolo's" is corrected and that ii, 2, iii, 2, iv, 2, and v, 2, end with commas—the period also from No. 14*b* still remaining in ii, 2. Stanzas v and vi are run together; as stanza vi began a column in No. 14*b* and carried no indention, there was nothing to show the printer that it should be a separate stanza.

17*b*, *c*. ———. Copies dated "twentieth edition, revised, 1871" and "1874" are identical with the above, so far as our poem is concerned.

18. ———. In *The Poets and Poetry of Scotland, with Notices by James Grant Wilson* (New York: Harper & Brothers, 1876; copyright, 1875; 2 vols.), II, 101 f.

From No. 6*b*. Stanzas v and vi are run together. The worst new misprint is "Korauna" (v, 5).

19*a*. ———. In *A New Library of Poetry and Song, edited by William Cullen Bryant* (New York: J. B. Ford and Company, n.d.; copyright, 1876), pp. 238 f.

The text is in general that of No. 17; and although the publishers profess to have arranged with a gentleman of "nice critical discrimination" to "correct erroneous readings . . . . and to add the numberless and nameless final touches of the literary artist," the old mistakes remain, and the new ones "feeedom" (ii, 11) and "ro ride" (iv, 1) have crept in. Punctuation after second lines: i, 2, colon; ii, 2, !; iii, 2, iv, 2, v, 2, commas.

19*b*. ———. In the same, memorial edition (New York: Ford, Howard, and Hulbert, n.d.; copyright, 1880, 1883), pp. 319 f.

The misprints "feeedom" and "ro ride" have been corrected. Not only stanzas v and vi but also stanzas iii and iv are run together.

19*c*. ———. In the same (n.d.; copyright, 1880, 1886, 1895), with a preface dated 1895, pp. 319 f.

Identical text.

20. ———. In *The Family Library of British Poetry, edited by James T[homas] Fields and Edwin P[ercy] Whipple* (Boston: Houghton, Osgood, and Company, 1878), pp. 783 f.

The text is printed from No. 5*a* accurately, but with free revision of capitalization and punctuation: e.g., the dashes all disappear, except three at ends of lines. The stanzas are set off by indentions.

21. ———. In *Poems of Places, edited by Henry W[adsworth] Longfellow: Africa* (Boston: Houghton, Osgood, and Company, 1878), pp. 228–31.

From No. 5*a*, revised by a bold and reckless proofreader, or printer. Typical peculiarities: "like ghost" (i, 8); "by none" (i, 20); "fleeting cry" (iv, 3); a comma after "Horeb's" (vi, 4); no quotation marks in vi, 5; no parenthesis in vi, 6. The punctuation shows that No. 5*a* is followed, not No. 20.

22. ———. In *The Fireside Encyclopaedia of Poetry, compiled and edited by Henry T[roth] Coates,* memorial edition, thirty-fifth printing (Philadelphia: John C. Winston Co., n.d.;

copyright, 1878, by Porter & Coates; 1879, 1881, 1888, 1895, 1901, by Henry T. Coates), pp. 494 f.

From No. 14*b*, whose peculiarities, except the misprint "buffolo's," it shares. Several commas have dropped out: e.g., after "frown" (ii, 5), "full" (ii, 9), "vast" (v, 3), "emptiness" (v, 7), "melon" (v, 13), "Appears" (v, 19). On the other hand, there is an otiose comma after "cave" (vi, 4), as in No. 14*b*.

23. ———. In *Afar in the Desert: and other South African Poems, by Thomas Pringle, with a Memoir and Notes, edited by John Noble* (London: Longmans, Green, and Co.; Cape Town: J. C. Juta, 1881), pp. 48–53.

From No. 5*a*. Peculiarities: "forgone" (i, 19); comma after "Desert" (1, 24); "wild vine" unhyphenated (iii, 8); double quotation marks in vi, 5; "child" without a capital (vi, 6). Stanza vi begins at the top of a page, and, through a typographical error, differs from the other stanzas in beginning without indention: this amounts to running the fifth and sixth stanzas together.

24. ———. In *Harper's Cyclopaedia of British and American Poetry, edited by Epes Sargent* (New York: Harper & Brothers, 1881), pp. 407 f.

From No. 13*d*, and has all the peculiarities of that text, except "wild-deer's" (iii, 4). "Present," "Past," "Karroo," "Man," retain their capitals, but "bush-boy," "desert," "desert land," and "wilderness" have lost theirs.

25. ———. In *The Cambridge Book of Poetry and Song, selected by Charlotte Fiske Bates* (New York: Crowell, n.d.; copyright, 1882), pp. 437–39.

From No. 14*a*. A comma replaces the period of No. 14*a* at the end of the second line in each of the first four stanzas (not the fifth). Accents are retained only on "hartèbeest" and "kùdù." The six stanzas are all distinct. Misprints and comma after "cave" as in No. 14*a*. Additional misprint:

"oriby" (iii, 5). The punctuation is careless, and the capitals are made as few as possible.

26. ———. In *The Classic and the Beautiful from the Literature of Three Thousand Years, Henry Coppée, editor* (Philadelphia: Carson & Simpson, 1893–94, 6 vols.), IV, 479–81. (Vols. II and IV are dated 1893, the others, 1894. All were copyrighted in 1883 by J. D. Carson & Co., and in 1888 by Carson, Stewart, & Co.)

From No. 8, with the same peculiarities of text. The punctuation is free, not to say reckless.

27. ———. In *Poetry of South Africa, edited by Alexander Wilmot* (London: Sampson Low & Co., 1887), pp. 10–13.

From No. 23. The fifth and sixth stanzas are run together. The other errors of No. 23 are followed, except "forgone" (i, 19). "Present" and "Desert Land" are capitalized; "past," "desert," "white man's," "man" (v, 8), and "father" (vi, 6) are not. At i, 13 we have "native Land." Notable peculiarities: "by none" (i, 20); "bondsman's" (ii, 10); accents only on "Coránna" and "Bechuán"; "wild ass" unhyphenated (iii, 14).

28. ———. In *Poems of Wild Life, selected and edited by Charles G[eorge] D[ouglas] Roberts* (London: Walter Scott, 1888), pp. 151–54.

From No. 23. Stanzas v and vi are run together. Other errors in which it follows No. 23: comma after "Desert" (i, 24); "wild vine" unhyphenated (iii, 8); double quotation marks in vi, 5; "child" without a capital (vi, 6). Notable misprints: "tbe" (ii, 10); "law in" (ii, 16); hartébeest" (iii, 6); "Where the" (iii, 7).

29. ———. In *Lincoln Literary Collection, designed for School-Room and Family Circle, [by] J[ohn] P[iersol] McCaskey* (New York: American Book Company, n.d.; copyright, 1897), pp. 417–19.

From No. 17*a*, as is shown by a comparison of punctuation, capitalization, and peculiarities of text. There are several

additional misprints, e.g.: "When feelings" (i, 17); "a bondman's" (ii, 10); "an eagle's" (ii, 14); "hartbeest" (iii, 6); "And blank" (v, 21). The spellings "Hying" and "koodoo" are used. The fifth and sixth stanzas are run together.

30. ———. In *The International Library of Famous Literature, edited by Richard Garnett* (London: The Standard, 1899, 20 vols., paged continuously), VIII, 3545–47.

From No. 17*a*, with its peculiarities of text, punctuation, and capitalization. The fifth and sixth stanzas are run together. The accent is dropped from "hartebeest." "Bush-boy" loses its hyphen.

31. ———. In the issue of No. 30 called *The Universal Anthology, Westminister edition* (published without date but copyrighted in 1899), XXII, 133–35.

Identical text.

32. ———. In *The Ridpath Library of Universal Literature, editor-in-chief, John Clark Ridpath, royal edition de luxe* (New York: Globe Publishing Company, 1900; copyright, 1899; another copy, New York: Dixon & Cary, 1901; 25 vols.), XIX, 65 f.

Stanza ii is omitted. The stanzas are all distinct, but, as in Nos. 8*a*, 8*b*, and 20, are set off by indentions instead of spacings. From No. 11, all the peculiarities of which it follows, except that there are no quotation marks at all in vi, 5. Conspicuous errors: "ghost" (i, 8); "flowers of Eden" (i, 18); "A-weary" (i, 22); "koodoo" (iii, 7); "the wood" (iii, 9); "springbock's" (iv, 4); "shrill" omitted (iv, 5); "and Bechuan" (v, 5); no small capitals in vi, 8.

33. ———. In *South African Sketches: Poems by Thomas Pringle, with Frontispiece Photogravure by J[ohn] G[uille] Millais* (Edinburgh: Abbey Press, [1902]), pp. 1–4.

From No. D. Stanza 1, l. 2, ends with a semicolon. "Present," "Past," "Native Land," "White Man's," "Man," "Father," and "Child" have lost their capitals. Other peculiarities: "o'er cast" (i, 3); no exclamation mark at the

end of stanza ii; no accents in stanza iii; "shrill-whistling" (iv, 5); "Hieing" (iv, 11); "bitter melon" unhyphenated (v, 13); "draught" (v, 15); quotation not closed after "voice" (vi, 5).

34. ———. In *Longmans' South African Readers, Book VI, new impression* (London: Longmans, 1920; first published in 1902), pp. 212–15.

From No. 23, all whose peculiarities it follows. Stanzas v and vi are run together. Stanza i, lines 16–18, are omitted, spoiling the metre; ii, 7, 8, are likewise omitted, destroying the sense.

35*a*. ———. In *A Treasury of South African Poetry and Verse, collected and arranged by Edward Heath Crouch* (London: Walter Scott Publishing Co.; Cape Town: J. C. Juta & Co., 1907), pp. 149–52.

From No. 27. The fifth and sixth stanzas are run together. The other errors of No. 27 are followed, except that "Past" regains its capital. "Land" and "Desert Land" lose their capitals. Additional errors: "hartebeeste" (iii, 6); comma at end of iii, 11; "Karoo" (iv, 3, 14); "by twilight" (iv, 6); comma at end of iv, 9; no comma after "Appears" (v, 19); "Spreads," (v, 22); quotation marks around the part of the last line that is printed in capitals and small capitals; semicolons at the end of ii, 2; iii, 2; iv, 2; and v, 2.

35*b*. ———. In *A Treasury of South African Poetry and Verse, collected and arranged by Edward Heath Crouch, second and enlarged edition* (London: A. C. Fifield, 1909), pp. 2–5.

A repetition of the preceding.

36. ———. In *Longmans' Copy Books for South Africa, No. 10* (London, n.d.; issued January 1, 1910), pp. 1–5.

Only stanzas v and vi are given. From No. 35, which it follows accurately, except for two or three slight changes of punctuation.

37. ———. In *Afar in the Desert, and Evening Rambles, by Thomas Pringle* (Cape Town: Darter Brothers & Company, [October 19, 1910]), pp. 7–28.

A pocket edition. This is an accurate reprint of No. 35, with all its errors.

38. ———. In *English Poems Selected for Reading in South African Schools by H[ector] J[ames] Anderson, new impression* (London: Longmans, 1920; preface dated October, 1910), pp. 59–61.

Stanzas ii and iii are omitted. From No. 33, as is shown by the agreement in capitalization. The worst misprints of No. 33 have, however, been corrected. Peculiarities other than in the use of capitals: stanzas i, iv, v have semicolons at the end of the second line; stanza i, lines 11, 12 omitted; comma omitted (i, 8, 21(2), 22; v, 18, 19, 21 (end)); semicolon changed to comma (i, 15); otiose comma (i, 16; i, 20, after "exile"; i, 24, after "Desert"); "by none" (i, 20); first stanza ends with a period; "gray" (iv, 6); "scorning" (iv, 8); "Hieing" (iv, 11); commas instead of dashes in v, 3, 24; "or fear" (v, 8); "bitter melon" (v, 13); "night winds" (vi, 1); "MAN" for "MAN" in last line.

39. ———. In *Longmans' Union South African Readers: The Fifth Reader, new impression* (London: Longmans, 1920; first published in 1911), pp. 84 f.

Only stanzas iii and iv are given. From No. 6*c*. Spellings: "vlei" (iii, 12); "karoo" (iv, 3); "springbuck" (iv, 4); "koedoe" (iv, 7); "brack" (iv, 10). Otiose commas after "ostrich" (iv, 11) and before and after "in circles" (iv, 13).

40. ———. In *Thomas Pringle, his Life, Times, and Poems, edited by William Hay* (Cape Town: J. C. Juta & Co., 1912), pp. 244–47.

From No. 5*b*. Misprints: "vanish" (i, 9); "depart" (i, 10); "bondsman's" (ii, 10); comma omitted after "bitter-melon" (v, 13); "salt-lake's" (v, 14); "mound" (v, 18);

"black" (v, 21); comma omitted at end of vi, 6. Spellings: "koodoo" (iii, 7); "Koranna" (v, 5).

41*a*. "———." In *The Home Book of Verse, selected and arranged by Burton Egbert Stevenson* (New York: Henry Holt and Company, 1915; copyright, 1912; 8 or 2 vols., paged continuously), pp. 1621–24.

From No. 14*d*, the peculiarities of which in text, capitalization, and punctuation it retains, except that ii, 2, ends with a comma.

41*b*. "———." In the same, third edition, revised and enlarged (New York: Holt, 1918; copyright, 1912, 1918), pp. 1669–72.

Identical text.

41*c*. "———." In the same, fifth edition, revised (New York: Holt, 1922), pp. 1669–72.

Identical text.

42. ——— (Abridged). In *Songs and Ballads of Greater Britain, compiled by E[dmund] A[rthur] Helps* (London & Toronto: J. M. Dent & Sons, 1913), pp. 284 f.

Stanzas iii–vi are given, v and vi being run together. From No. 35, the errors of which are repeated, except that the spelling "Karroo" is restored and the otiose commas disappear. New errors: "bush-boy" loses its capital; "deers'" and "buffaloes'" (iii, 4); "wheedling" (iv, 5); "wild Karroo" (iv, 14); "or fear" (v, 8); commas omitted after "grass," "herb," and "shrub" (v, 11); vi, 8 loses its small capitals.

43. ——— (Abridged). In *Songs and Ballads from over the Sea* (London & Toronto: J. M. Dent & Sons, n.d. [1917?]), pp. 284 f.

This book is merely a reissue of the one next above, with new title-page but identical text.

44. [———. Stanza III.] In the *Cambridge History of English Literature*, Vol. XIV (Cambridge: University Press, 1916), chapter xiii, "South African Poetry," by Sir T[homas] Herbert Warren, President of Magdalen College, Oxford, pp. 374 f.

Recklessly printed from No. 40. Warren may, however, have had No. 15 or No. 42 before him when writing of "Afar in the Desert." It is difficult to conjecture from what other source he can have derived his idea (p. 374) that the lines which he gives are the opening ones of the poem. Worst misprint, "untamed" for "unhunted" (7).

45. ———. In *Some Poems of Thomas Pringle, with Illustrations by Harry Rowntree* [error for Rountree] (London, Edinburgh, and Boston: T. N. Foulis, [September, 1916]), pp. 15–22.

From No. 5*a*. Peculiarities: all accents omitted; otiose commas after first word of iii, 3, and at end of iv, 13; "wild vine" unhyphenated (iii, 8); double quotation marks in vi, 5.

ADDENDUM

The following items were noted after the article was in type, and too late for insertion in the stemma:

6*k*. Afar in the Desert. In *Chambers' Cyclopaedia of English Literature, third edition, revised by Robert Carruthers* (New York: American Book Exchange, 1879, 8 vols.; other copies, John B. Alden, n.d.; Hurst & Co., n.d.), V, 370–72.

A piratical reprint of No. 6*c*. Stanzas i and ii, also iii and iv, are run together. The other most noticeable departure from No. 6*c* is "champion steed" (ii, 13).

34½. ———. In *The World's Best Poetry, Bliss Carman, editor-in-chief* (Philadelphia: John D. Morris and Company, [1904], 10 vols.), III, 222–25.

An accurate copy of No. 19*a*, with correction of the two glaring misprints.

THE EHRHARDT FAUST COLLECTION AT YALE UNIVERSITY

The Ehrhardt Faust Collection, approximating 6,000 numbers, recently presented to Yale University Library by a group of friends, is the result of some forty years of assiduous and highly intelligent collecting on the part of Mr. Georg Wilhelm Heinrich Ehrhardt, of Zwickau in Germany.

From even the most superficial survey of the scholarly manuscript catalogue compiled by Mr. Ehrhardt, it is possible to get a clear idea of the plan followed by him in gathering this great array of manuscripts, books, pamphlets, newspapers, musical scores, illustrations, and play bills, which constitute the major part of the collection. Mr. Ehrhardt's object was to furnish students with a store of material for the study of the "Faustus Legend," and all its literary progeny, which should be so comprehensive that no phase of the subject need be sought elsewhere. A bare recital of the titles under which the larger groups are arranged, together with a statement of the number of items contained in each, will suffice to show how fully this aim has been achieved.

Under the general head of "Histories" are included all the books pertaining to the historic Faustus, the "Wagner Books" and the writings formerly attributed to Faustus himself—about 500 numbers. "Dramatic and poetic treatments of the Faustus Legend, before Goethe," including the "Puppet Play"—500 numbers. "Goethe's Faust," including continuations, paraphrases, parodies, and translations, as well as commentaries and bibliographies—2,000 titles. "Treatment of the Faust theme by other hands than Goethe's" after Goethe—500 items. "Musical Compositions" and "Illustrations to Goethe's Faust"—together, about 800 numbers.

Of great value also is a section of about 1,000 titles on "Simon the Magician," "Virgilius," "Merlin," "Theophilus," "Marieken von Nymwegen," "Robert the Devil," "The Wandering Jew," and "Don Juan."

The union of the "Ehrhardt Collection" with the "Faust section" of the William A. Speck Collection of Goethiana gives to Yale University Library the most important Faust Collection in existence.

WILLIAM A. SPECK

THE FLACH COLLECTION OF THE UNIVERSITY OF MISSOURI

The Flach collection was the private library of Jacques Flach, formerly professor of comparative legislation in the Collège de France in Paris, and, at the same time, professor of comparative law in the École des sciences politiques. He was born in Strasbourg in 1846, and was educated there, graduating from the law department of the university, but after the war of 1870, choosing to be French rather than German, he left Strasbourg and settled definitely in Paris. He died in December, 1919, and his library was offered for sale. Mr. Henry O. Severance, librarian of the University of Missouri, was in Paris at that time to organize an American library there, and with the intention of buying books for the university library. When the Flach library was called to his attention first by Mr. Picard, the bookdealer, he decided, without inspecting it, that it was not what he wanted, as he was told that it was mostly on the subject of law. Later, however, upon the recommendation of Mr. Manly O. Hudson, formerly a member of the University of Missouri faculty and now at Harvard, who was also in Paris buying books, and to whom Champion had spoken of the Flach library, Mr. Severance examined the collection and found that it was of much more general nature than he had at first been led to expect, and was in fact one that would be most valuable to the University of Missouri. After some explanations needed to soothe the somewhat ruffled feelings of Mr. Picard, Mr. Severance bought the library through Champion for about $2,300, the cost of packing the books and freighting them to Columbia bringing the total cost to about $2,600.

The collection consists of about 6,000 books and pamphlets. M. Flach was not merely a professor of law. He was a man of wide

and varied interests. His most important work, although he published a number of others, and many articles in periodicals, was *Les origines de l'ancienne France*, four volumes of which appeared from 1886 to 1917, with a fifth in press at the time of his death. For this work, he made an exhaustive study of French history and institutions, so that a large part of his library is made up of works on the history of France in the early and medieval periods, legal institutions, feudal tenures and land tenures of all kinds, community organizations, and so on. This includes a great deal of material on local French history, on the old provinces such as Aquitaine and Burgundy, on cities and monasteries, and on important families. The valuable collections on French history such as *Collection de documents inédits sur l'histoire de France*, *Collection de textes pour servir à l'étude et à l'enseignement de l'histoire*, and the publications of the Société de l'histoire de France are well represented. There are about 150 cartularies of monasteries mostly in France, and a large number of works on medieval French literature, *chansons de geste*, and ecclesiastical writings. But M. Flach's interest in medieval history did not cause him to neglect more recent times. The French Revolution has received especial attention and of course the Great War of 1914–18. Also the histories of most of the important countries of the world are represented. There are a number of valuable works of reference such as Brunet's *Manual du libraire*, Chevalier's *Repertoire des sources historiques du moyen-âge*, and Stein's *Bibliographie générale des cartulaires français*, also works on the studies auxiliary to history, such as chronology and heraldry.

An important section of the library is that devoted to law, from Hammurabi, through Greece, Rome, and medieval Europe down to the present day. Besides works on French law, medieval and modern, including publications of the old "coûtumes," the library contains the laws of most European countries and works about them, and about one hundred texts and dissertations on Assyrian and Babylonian laws and history. Because of a course

on Japan which he gave for some years in the Collège de France, he made a collection of books on Japan and China.

Being a native of Alsace, he naturally took an interest in that province, and his library is especially rich in works on its history, antiquities, customs, institutions, economic conditions, arts, and literature. This part of his library is particularly valuable, and the university hopes to build around it as a nucleus. Some of the books are curious and rare and some such as are not likely to be found except in special collections of Alsatiana. They are concerned often with incidents of too local a character to be known outside the particular places in which they occurred. One of the most interesting of these is a book published in Zurich in 1797, *Der warme hirsbrey von Zürich auf dem freyschiessen zu Strassburg; eine legende aus dem 16. jahrhundert.* The German dictionary says *hirsbrey*, spelled slightly differently, means "millet pap," a gruel made of millet seed. In the year 1576, the free imperial city of Strasbourg held a great shooting-match, and invited the members of the shooting guilds in all its sister-cities to come and take part. During the two and one-half months that the festival lasted, great numbers flocked to the city and were most hospitably entertained. On June 20, between eight and nine in the evening, crowds of people were gathered along the quays on the Rheingiessen, a canal leading into the city from the Rhine River, watching curiously the approach of a boat, propelled by eighteen oarsmen, decorated with banners, filled with men of all ages and stations in life, dressed in a uniform costume of red and black. They advanced amid the joyous shouts of the waiting throng, and drew up at the landing-place. All gazed in astonishment as the strangers disembarked and proceeded to drag from the bow of the boat, with great difficulty, an immense cask filled with hot sand, from the midst of which they took a cast-iron kettle, the contents of which were steaming. The leader of the party, addressing himself to two representatives of the magistrates of the city among those waiting to receive them, spoke as follows: "You may well be astonished to see us bringing you such

a poor present as this millet pap, but know that it is merely a symbol. If ever—which God prevent—Strasbourg should be in distress, she has friends who will come to her aid ere a gruel of millet seed has time to cool." They were fifty-three citizens of the city of Zurich who had come down the Rhine from Zurich to Strasbourg in one day, to attend the shooting-match, and, by the symbol of the millet pap, to testify to the old and enduring friendship of the people of Zurich for those of Strasbourg, which the book says lasted from 1255 to 1687.

The Flach collection has also about 500 volumes on economic history, political science, sociology, feminism, socialism, and labor questions, co-operation, agrarian problems, and education, largely but not entirely confined to France in the nineteenth century, and about 150 volumes of modern French literature. There are a number of early printed books, among them one incunabula, *Disputatio inter clericum et militem*, published in Paris in 1498 by Gui Mercator. There is one manuscript, with commentaries surrounding the text written apparently by the same hand, and ornamented with capitals in blue and red, the figures at the tops of the pages in blue and red, and many words underlined in red. It is bound in worm-eaten leather and has "S. Raimund D. P. summa" stamped in gold on the back. It is the *Summa de poenitentiae et matrimonio* of Raymond of Penafort. There is a first edition of Ovid's *Metamorphoses*, printed by the Aldine press in 1502, bound in vellum. There is also a first edition of Beaumarchais' *La folle journee, ou Le mariage de Figaro*, Paris, l'Imprimerie de la Société littéraire typographique, 1785; a first edition of Guillaume du Vair's *De la constance et consolation ès calamitez publiques*, Paris, Rob. Estienne, 1594; a very rare edition of Horace, Lugduni, Joann. Tornaesium, 1651, and a copy of More's *Utopia* in Latin printed in Basle in 1518 by John Froben, one of the most learned printers of the time, sometimes called the German Aldus. An interesting book is one that was issued in celebration of a visit of Louis XV to Strasbourg in 1744, by J. M. Weiss. It consists of a full-page portrait of His Majesty on horseback, eleven double plates showing scenes in

Strasbourg during the fête, and twenty pages of descriptive matter with ornamental borders. Besides this copy of the original large folio edition issued at the time of the fête, the collection has a smaller reprint of a later date.

In cataloguing such a library, it is impossible not to become interested in the personality of the original collector. An article in the *Revue historique* on M. Flach, published after his death, says that he was fond of music, that the walls of his home at Giromagny in the territory of Belfort near the Vosges Mountains were adorned with fine pictures, and that he was interested in gymnastics and a great walker, so that he seemed far from the age of seventy-three at the time of his death. These interests are but slightly expressed in his library. One, however, is shown quite plainly. He must have had a garden, and been himself a grower of roses, judging from the number of rose catalogues found among his pamphlets. That he must have been a man who made friends and commanded the respect of his colleagues is testified by the expressions of love, admiration, and respect in the many presentation copies of books that he possessed. He evidently knew and loved books, and was well versed in bibliography, as on the flyleaves of many of his books, especially the older and rarer ones, he wrote bibliographic notes often of much help to the cataloguer.

The cataloguing of the collection has been going on for about two years, and is nearly completed. When the books were unpacked they were placed in a section of the stacks and arranged in groups according to large subjects by one of the men on the history faculty, who is especially interested in the field of medieval history. That made it possible to catalogue books along the same general lines together. The cartularies were classified with works on the histories of the localities in which the monasteries were situated, and were treated as source material for the histories of those places. M. Flach had a habit of clipping from periodicals all articles bearing upon the subjects in which he was interested, and having them bound with pamphlets on the same subjects together in volumes, sometimes as many as fifty in a volume. We

treated these volumes in three ways in cataloguing. Where there were not too many in a volume, we catalogued the first one by itself and the others as bound with it. Some volumes were entered under the title given on the binding as the subject of the book, and contents given on the card, or in some cases, where the contents were mainly clippings from reviews, there was merely a reference on the card to a table of contents in the front of the book. To these were assigned general subject headings covering the subjects treated in the volumes. In some cases, the volumes were entered under the title on the binding, and besides having contents given and general subject headings assigned, those pamphlets were analyzed that had been published separately or were long and seemed of especial importance.

One who has the privilege of cataloguing the library of such a scholar gets from it personally what amounts to an education in itself. There is the opportunity it gives him to become acquainted with the best of the literature of fields perhaps but little known to him. As the library is largely in the French language, with considerable German, but very little English, he gets an advanced rapid-reading course in French and German. Then there is the study of French history and medieval institutions which is necessary in order to attempt to do justice to the contents of the books. There is so much to be learned and there are so many fine distinctions to be mastered. It is no small task to determine accurately, when cataloguing a learned treatise in German, whether the author is talking about a village community, a commune, a village common, or a mark, with perhaps several other possibilities. There are all the perplexing and often obscure forms of land tenure, at various times and in various countries, which must be understood to some extent at least. There are law terms whose exact meaning in a foreign language it is exceedingly difficult to determine. But to anyone at all historically inclined, interested in the peoples of a past age and curious as to their customs, the opportunity of cataloguing such a library cannot fail to give deep and lasting satisfaction.

FLORENCE B. CURRIE

SPECIAL COLLECTIONS IN THE UNIVERSITY OF TEXAS LIBRARY

Independence in the wealth of possessions represented by book resources is doubtless the ideal toward which every university librarian aspires. Absolute independence in book resources does not obtain anywhere; from a practical standpoint, however, it is a relative condition. It may approach the independence of a few libraries in this country and of a limited number in foreign lands. It may be comparatively complete within limitations defined as the recognized scope of responsibility imposed upon an institution by choice or by circumstances.

The college librarian presiding over a collection of 50,000 volumes is eager to double his collection and eliminate the condition of absolute lack in resources along a few essential lines. Similarly, the librarian presiding over 100,000 volumes has the urge toward the acquisition of the second 100,000. In the meantime the standards of his college or university have advanced. Students are attracted because the library is equipped for certain work, and prospective faculty men are led to depend upon certain library resources. In time the institution finds that it has books to meet the needs of faculty and graduate students in limited fields. But the librarian is conscious of the fact that while his collections have been growing the faculty and students have also been increasing, and he recognizes that while he is now able to produce much for the college public the demand is constantly for more.

This paper is concerned with the expansion of the University of Texas Library as effected by special collections since 1912, the foundations having been well laid previously in a collection of approximately 80,000 volumes. The new library building was completed and furnished in 1912, and the university was ready for a decided advance in its book-buying program.

The writer finds it difficult to choose the things he shall record concerning the special collections at the library. They have come to the university because the faculty, president, and regents have supported the librarian in a conviction that the geographical isolation of the rest of the world from Austin places upon the University of Texas a special responsibility for building up an adequate library to meet the demands of its faculty and students.

Because of its comparative isolation from other library centers the librarian has constantly urged in fairness to faculty and students that the University of Texas spend its every available dollar for books, and to a gratifying degree he has been supported by the cordial co-operation of the officials. He has indeed within the last year been plainly told by interests at the university, not so vitally dependent upon books, that the library has received far more than its share of available funds. In this connection it should be kept in mind that the facts given below are gathered at an institution which is at present caring for many of its departments in plain, one-story, unpainted board shacks, while most of its so-called permanent buildings are antiquated and quite inadequate to serve the purposes to which they are assigned.

The Littlefield Fund for Southern History was established in 1914 by Mr. George W. Littlefield of Austin, Texas. Mr. Littlefield was a Civil-War veteran, cattleman, rancher, and banker, and for years was a member of the board of regents of the university. In response to the urging of Dr. E. C. Barker, head of the department of history, Mr. Littlefield gave to the board of regents $25,000, the income from which was made available for the purchase of books, and in May, 1921, through the terms of his will $100,000 was placed in the hands of his original committee constituting a board of trustees; the university, therefore, has the income from $125,000 as a permanent fund for southern history. Commencing in 1916 and continuing to the time of his death, Mr. Littlefield supplemented the income of his original gift by sums made immediately available to pay southern history book accounts; these special

gifts, amounting to over $30,500, were promptly forthcoming when needed, while Mr. Littlefield imparted to us a feeling that he was the principal recipient of favors.

Mr. Littlefield supplied this money to a southern institution to build up a library "for the full and impartial study of the South and its part in American History." The committee is charged, when time is ripe, to use funds to aid in the publication of the results of research, and eventually to establish a research professorship in southern history.

This collection has not been kept together, but the materials have taken their regular places in the general classification of the library. A broad interpretation has been adopted in the selection of materials for purchase. It was agreed that emphasis should first be given to the period from 1820 to 1876, but these limits have been extended. Southern imprints of whatever nature are objects of interest and submitted to examination even if they are not bought by the library, and publications of whatever origin are sought if they contribute to any phase of political, economic, industrial, social, or literary history. Books, pamphlets, periodicals, serials, newspapers, letters, manuscripts, and pictures are contributing their part to this collection. Investigators are now finding the southern history section of the library an excellent and increasingly satisfactory place in which to pursue their studies.

The Wrenn, Aitken, and Bieber collections are special acquisitions to the English resources of the library. "A Catalogue of the library of the late John Henry Wrenn compiled by Harold B. Wrenn, edited by Thomas J. Wise," in five volumes, was issued in a limited edition and sent to a selected list of libraries in this country and abroad. This is a collection of 5,200 titles. As the George A. Aitken collection of 4,500 titles is a strikingly excellent complement to the materials in the Wrenn Library, I will for convenience treat the two collections as a unit.

There are found here admirable materials for a first-hand study in the history of book-making as there are good examples of hand-

made books and examples from the presses of Pynson, Froben, Aldus, Plantin, Ferrarii, Stephanus, and others. The Wrenn Library bindings are calculated to quicken the pulse even of those who are used to fine editions. The work of Riviere and Sons of London predominates, but there are examples from Zaehnsdorf, Cobden-Sanderson, Sangarski and Sutcliff, Roger Payne, Neidrée, Cuzin, Ruban, Mrs. Pratt, and others.

It is extremely difficult to be content with a few inadequate comments on the Wrenn and Aitken collections. The following statements were in part outlined for me in substance by one who has found in the collections a wealth of rare material for study, but a volume would scarcely suffice to describe these treasures.

These collections present a fine showing of first editions from the middle of the sixteenth century to the end of the nineteenth—Spencer, Nash, Daniels, Drayton, Milton, Dryden, Addison, Steele, Defoe, Swift, and Pope are here, as are less well-known eighteenth-century representatives, the writers of the Romantic period, and the Victorian poets. There are materials here for special study of first editions which have not been edited or reprinted and some which seem generally to have escaped the collectors. Here are pamphlets and tracts which may be said to represent the underworld of literature between 1640 and 1650.

For the seventeenth century practically every poet of note is well represented, and in the eighteenth century the collections of Steele, Defoe, Pope, Swift, and Prior are notably complete while for both the seventeenth and eighteenth centuries the less important authors are covered, forming the background for the outstanding figures.

The development of the newspaper and periodical essay may be studied in the collection of early English newspapers beginning in the *Parliamentary Diurnals* of 1641–48 and in the rare *Defoe Revue*, complete except for two volumes, the *London Gazette*, the *Courant*, the *Newsboy*, the *Postman*, and others. Original files of the *Tatler* and *Spectator* are among materials for the study of the development of the essay.

For the drama there are approximately 2,000 octavo and quarto plays, many of them not available in reprints. Over 350 of these were printed before 1640. The drama of the Restoration and the eighteenth century has even better representation.

Literary taste and popularity of writers in their own generation are illustrated by a full series of editions throughout certain periods; for example, there are ten collected editions of Chaucer between 1526 and 1602, full series of Ben Jonson folios between 1616 and 1640, five variants of the first edition of *Paradise Lost*, and series of editions of Spencer and Beaumont and Fletcher, together with some of Tennyson's popular poems.

The strength of the manuscript material is in the Victorian poets—Tennyson, Browning, Swinburn, Rossette, William Morris, and others. These provide variations in text from manuscripts, authors' proofs, and trial copies.

The field for research in these collections is not limited to literary subjects. Political life and governmental tendencies, the struggle between the Stuarts and Parliament, the ecclesiastical and political differences between the King and the Commons, the social and economic conditions underlying the Puritan Revolution and the Civil Wars are among subjects on which independent conclusions may be drawn from the collection of controversial tracts, addresses, memorials, petitions, and remonstrances.

It remains for me to speak of Americans as the Wrenn Library offers a collection of almost unbroken sets of first editions of Irving, Hawthorne, Longfellow, Lowell, Whittier, Emerson, and a good showing of Poe.

The minor poetry of the early national period of our history predominates in the Bieber collection of American poetry, and forms a valuable supplement to the American section of the Wrenn Library, giving the background against which the better-known writers have attained prominence. The bulk of the 7,200 Bieber items carry imprints ranging between 1716 and 1876, but there are also some of more recent date. This collection reflects American manners and customs, legends, patriotism, politics, and religion.

The Indian, French, and Revolutionary wars inspired much verse and there is a deal of it in this collection; there is also much early American verse in the extensive collection of sheet music. A collection of American playbills, a collection of English plays as represented on the American stage before 1830, and some early manuscripts are also worthy of note.

Upon the death of Sr. Genaro Garcia in 1920, his library was offered for sale, and after careful investigation it was bought by the University of Texas with available funds appropriated by the board of regents. There are plausible reasons to support the belief of those who consider this collection the most significant and far reaching in importance to scholars of any section of the University of Texas Library.

Genaro Garcia was born in 1867; he was educated to the law and attained marked success in his profession. But he was also a man of varied attainments; a distinguished bibliophile, historian, public official, scholar, and teacher. He prepared several annotated law texts, but the field of historical research engaged his whole-hearted enthusiasm. He devoted more and more of his time to historical studies and to writing and editing, and being a man of means and dominated by a passion for the possession of books and manuscripts, he collected a private library not only for the pleasure of the quest and attainment, but for the primary reason that in possession lay the most effective aid to his work. For years he has been internationally known and highly rated by students of history, and he was at one time director of the National Museum of Mexico.

In the Garcia collection are 11,300 bound volumes, 14,500 pamphlets, 3,770 broadsides, 250 wood cuts, 4,735 photographs, 125 maps, extensive newspaper files from 1728 to 1921, an unusual collection of Mexican periodicals, and 30,200 folios of manuscript exclusive of the personal archives collections mentioned below.

The bulk of the material centers in the history of Mexico, and in point of time includes the picture-writing of the Aztecs at one

extreme and the most modern of writings at the other. The oldest Spanish item in the collection is the Cortez manuscript, which was written before the founding of the city of Mexico as the conqueror approached the present site of the city. On his recent visit to Austin, Dr. Herbert E. Bolton of the University of California ventured the statement that this one item was worth the price paid for the whole collection.

There is a wealth of material in the private archives of this collection. With one exception these archives belonged to prominent Mexicans and comprise letters and other documents of an intimate character which are altogether reliable; they were written by men of letters, public affairs, ecclesiasts, politicians, and soldiers who played a leading part in the history of Mexico from the eighteenth century to the present time. Sr. Garcia himself briefly described ten or a dozen of these archives and they comprise 46,431 folios, only a small part of which have been published.

In reporting to *Hispania* (Vol. VI, No. 1, February, 1923) on the materials for the study of Mexican literature in the Garcia Library, Professor J. R. Spell of the romance language faculty of the University of Texas says that this collection is especially rich in basic materials. Most of the Mexican literature section of the collection is not yet catalogued, but the period from 1520 to 1920 is covered by approximately 3,000 volumes. For the sixteenth century only reproductions and a few manuscripts have been noted as yet. But from 1600 until the close of the revolutionary period, scarcely an imprint mentioned by Medina in his comprehensive work, *La Imprenta en Mexico*, with 12,412 title entries, is missing; and there are many here that are not known to Medina. For the revolutionary period the collection is probably unequaled. Such men as Victoriano Agüeros, publisher of *El Tiempo*, Aleman, Agreda y Sanchez, and Andrade, made their excellent collections which were later acquired by Sr. Garcia. From 1821 on the collection contains all the well-known works of Mexican writers.

JOHN EDWARD GOODWIN

MEETING AT HOT SPRINGS, APRIL, 1923

The Society met on Friday, April 27, at Hot Springs, Arkansas. Owing to the absence of the President and Vice-President, the Secretary took the chair. There were several papers prepared for the meeting, but only two were present to read them in person, and as there were others on the same general subjects which should be included in the next volume of *Papers*, it was decided to omit the reading of the papers at the present time and to carry them over to the next meeting.

The Society continued in Session, discussing various matters of interest in connection with the Society and with bibliographical projects. The place of the next meeting was left to the Council with an expression among those present favoring Chicago at Christmas in preference to a meeting with one of the learned societies at that time.

The Treasurer reported receipts of $2,140, mainly for membership dues, and expenditures of approximately $1,080, mainly for the *Papers*, and a balance in the incunabula fund of $539. There were 192 members at the time of his report. Eighteen new members have joined without solicitation, and notices are now being sent to others who might be interested in order that they may be included before the list is published.

A letter was read from Konrad Haebler, sent by Mr. Josephson, concerning the *Gesamtkatalog der Wiegendrucke*, which is now complete, with the exception of the location of incunabula in Italy. In a discussion which followed, the importance of this work was emphasized and it was moved to appoint a committee to see what could be done to further the matter and also to recommend an appropriation of $400 from the incunabula fund.

The committee on the "Record of Photostatically Reproduced Books and Manuscripts" reported that after securing fifty subscribers, some libraries had sent copy of their possessions of this kind, and the Library of Congress now had in proof the first cards about to be issued. Other libraries were urged to send copy.

Mr. Gerould reported that the Germanic section of the Modern Language Association was preparing a list of German periodicals of literary content. A similar list of romance periodicals is also under way, and Dr. Crane, of Northwestern, is preparing a list of eighteenth-century English periodicals.

Dr. Shearer reported on the co-operative bibliography—"*Guide to Historical Literature*"—and on the *Bibliography of Modern English History*, which is being completed by American scholars. The project of the union list of serials was also reported on.

The retirement of Mr. Josephson was noted with regret, he being one of the instigators, and at one time a preserver, of the Bibliographical Society, and the Society voted to send a letter of good will and appreciation to Mr. Josephson.

About thirty were present. The officers elected were: President, Dr. A. S. Root, Oberlin; First Vice-President, H. M. Lydenberg, New York Public Library; Second Vice-President, Charles Martel, Library of Congress; Secretary, A. H. Shearer, Grosvenor Library; Treasurer, F. W. Faxon, Roslindale, Massachusetts; Member of the Council, J. C. M. Hanson, University of Chicago.

AUGUSTUS H. SHEARER, *Secretary*

MEETING AT LAKE GEORGE, SEPTEMBER, 1923

The Society met at Silver Bay, Lake George, on September 4 at 2:30, Professor A. S. Root of Oberlin presiding.

The papers fell into two groups. The first was "Current Bibliographical Projects." Professor George M. Dutcher of Wesleyan University, chairman of the Committee on Bibliography of the American Historial Association, prepared a paper on the "Guide to Historical Literature" which was read by Mr. Koopman. Conyers Read, of Philadelphia, a member of the committee which is preparing the Bibliography of Modern English History, prepared a paper giving the account of that project.

The other group of papers related to special collections in American libraries. Donald B. Gilchrist, of the University of Rochester, described the Pougin collection of music recently acquired. Charles J. Barr of Yale described the Faust collection. Two other papers were read by title, Florence B. Currie's on the Flach collection of French History of the University of Missouri, and J. E. Goodwin's on special collections in the University of Texas.

An interesting paper by George W. Robinson, of Harvard was on the bibliography of Thomas Pringle's "Afar in the Desert."

President Root presented a summary of the situation regarding the funds of the Society in connection with the action taken on the Haebler Bibliography at the Hot Springs meeting, and it was moved to postpone action until further investiagtion could be made.

A. H. SHEARER, *Secretary*